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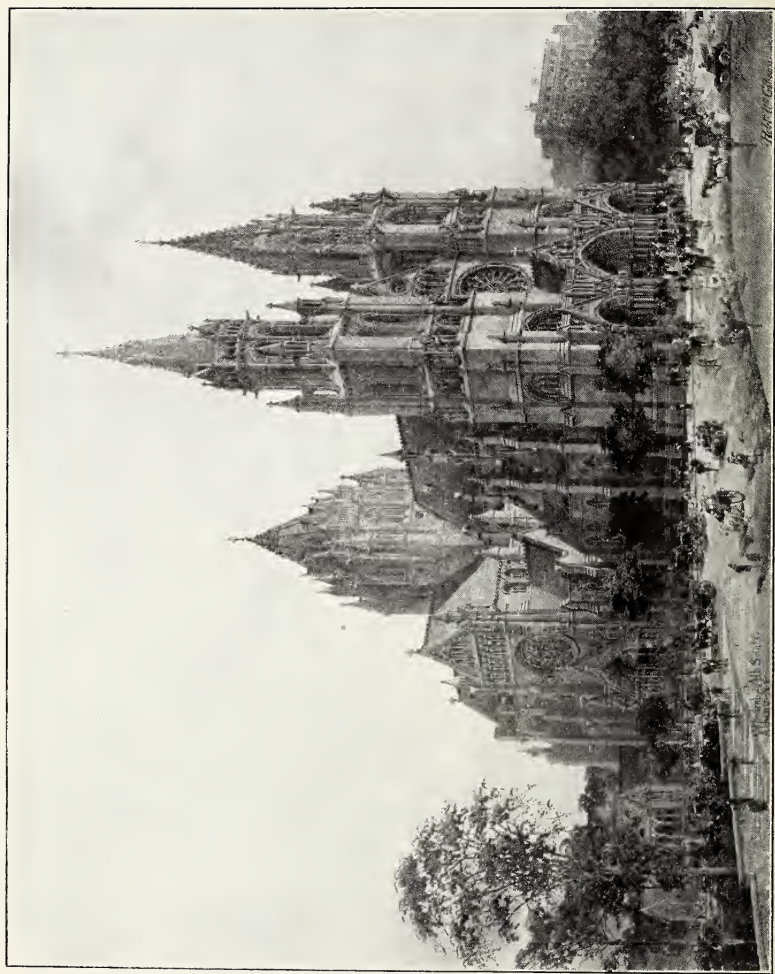
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HISTORICAL AND
ARCHITECTURAL
GUIDE TO THE CATHEDRAL
OF ALL SAINTS, ALBANY



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HISTORICAL AND ARCHITECTURAL

GUIDE

TO THE

CATHEDRAL OF ALL SAINTS

ALBANY



PUBLISHED BY THE
WOMAN'S CATHEDRAL LEAGUE

1905

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THE CHAPTER OF THE CATHEDRAL OF ALL SAINTS

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Mr. G. P. HILTON, *Assistant Treasurer.*



INTRODUCTION

THREE editions of the "Guide to the Cathedral of All Saints" having been exhausted, it now becomes necessary to publish this, the fourth edition. While containing portions of the earlier publications, there are, of course, many additions to it which have been rendered necessary by the growth of the Cathedral in its material prosperity.

The greatest change in the building is in the final completion of the Cathedral Choir in all its beautiful dignity. Next in importance comes the installation of the great organ, with its later additions, and the completion of the Great East Window. With these have come many other donations, some made before the completion of the Choir, and some during its building, and some due directly to the inspiration of that splendid gift.

Among these may be noted the four beautiful wall mosaics in the Choir and Sanctuary, the Bishop's Throne, and the exquisite Pastoral Staff, a gift to the Bishops of Albany for all time. Then there is the great Choir Arch which so enhances the beauty of the present building, the carving of the Arches in the Choir and Sanctuary and the completion of the carving of the Font. The great Rose Window, with its delicate tracery, in the North Transept; the filling in with glass of all the windows in the Baptistry; the three lesser windows in the North Transept and the great windows and wall in the South Transept are recent gifts that have added much to the beauty of the building.

To all this must be added the generous gift of the Guild House, that most potent factor in the institutional work of the Cathedral, and also the building of the Deanery, a large part of the payment of which has been accomplished by the

gifts and work of many members of the Cathedral congregation, through the Cathedral League.

In publishing this edition special thanks are due to Mr. Augustus Pruyn, whose photographs add so much to the interest of the work.

THE PURPOSE OF A CATHEDRAL

PERHAPS the question arises, in the mind of some, What is a Cathedral? They have a general idea that it is distinguished from an ordinary parish church in that the building is larger; they know further that in some way it is peculiarly a Bishop's church; but beyond this they would be puzzled were they asked to give a more explicit account of the matter.

Of course, the name Cathedral is derived from the Latin word for a Bishop's chair, *Cathedra*, and the Cathedral is properly the church where the Bishop's seat is. Herein lies the first justification of the Cathedral system; it adds dignity to the Episcopal office. The Bishop is the chief pastor of the Diocese; as each priest has his own parish church in which it is his special right to minister, so it would seem fitting that the Bishop should have a church of his own, commensurate with the importance of his office, in which, when not absent on visitations, he can officiate. But however weighty this argument for a Cathedral, it may be doubted whether it has been the most influential in leading the American Church to adopt the Cathedral system. The Cathedral tends to bring the church life of the whole Diocese into closer unity—it binds the many into one; here lies its most important mission. Our ideal is not congregational isolation. A parish wrapped up in its own interests, and careless to a large extent of the corporate life which it shares with others, is detrimental to the catholic idea. The Cathedral subserves the desired end in manifold ways.

It is first of all the Mother Church of the Diocese; every parish priest has a stall in its choir and is always welcome at any of its services. It offers a natural meeting place for

conventions and other Diocesan gatherings. When sufficient endowment has been obtained it is hoped to add emphasis to this Diocesan character of the Cathedral by having various priests from different parts of the Diocese in residence for a month or longer as special preachers. The endowment of Missionary Canonries is hoped for, whereby there shall be attached to the Cathedral staff certain clergy whose duty shall be to go forth from the Cathedral, under the direction of the Bishop, and serve mission stations which may from time to time need such aid. Although at present it is impossible to carry out this wider purpose to the full from lack of means, the closeness of the bond existing between the Cathedral and the Diocese as a whole is clearly recognized in the Cathedral Constitution; and as a matter of fact, the Diocese, under the Bishop's advice, governs the Cathedral much as the parish electors govern the ordinary parish church. The more immediate affairs of the Cathedral are indeed managed by a chapter consisting of the Cathedral clergy and certain laymen of the congregation under the presidency of the Bishop, but this chapter is itself elected by the Diocese as represented by its Board of Missions, Archdeacons, Delegates to General Convention and others. Thus the whole Diocese has a share in the Cathedral, and the Cathedral is bound by special ties of interest and responsibility to every parish in the Diocese. Where these facts are frankly recognized and allowed their due influence, the result must needs be a quickening of sympathy and a clearer consciousness of that fundamental unity which characterizes a living organism.

Nor may we neglect the practical bearing of a Cathedral in the general religious life of the city where it is situated. It is a great free church, open to all, where strangers are always welcome, and providing three daily services for every one who may choose to attend. Its doors are open throughout the whole day, and its clergy are at the service of strangers as well as members of the regular congregation. This privilege it shares with some of the larger city churches,

but there ought to be something in the very air of a Cathedral which makes the casual visitor feel peculiarly at home; its beneficence knows no parochial bounds.

That the Cathedral system has ceased to be a mere experiment in the American Church and has become an established fact instinct with large possibilities of usefulness is now patent to all. It is in substance the same as the English system, though the peculiar exigencies of our American life have modified it in some important details. The attempt has been made in the briefest form to show that the aim of the Cathedral is a practical one which must approve itself to all loyal churchmen.

HISTORY OF THE DIOCESE OF ALBANY

THE Diocese of Albany was organized by authority of the General Convention on November 15, 1868, out of what was, till then, a part of the Diocese of New York. It comprises nineteen counties (Albany, Clinton, Columbia, Delaware, Essex, Franklin, Fulton, Greene, Hamilton, Herkimer, Montgomery, Otsego, Rensselaer, St. Lawrence, Saratoga, Schenectady, Schoharie, Warren and Washington) in the northern part of the State of New York and covers an area of 20,888 square miles. When organized it contained a population of 912,916 which, at the time of the census of 1900, had increased to 1,024,070. The primary convention of the newly founded Diocese was held in St. Peter's Church, Albany, on the 2d and 3d of December, 1868, the venerable Bishop of New York presiding and preaching. On the evening of the second day, Thursday, the 3d of December, the Rev. Dr. Doane, then the Rector of St. Peter's Church, was elected first Bishop of the Diocese by the joint vote of the clergy and lay delegates. The same convention also selected the name of the Diocese of Albany and made provision looking to a permanent Constitution and Canons. It completed the work of organization by the election of officers and the appointment of trustees for the various funds, and making provision for the continuance and enlargement of the work of missions within the Diocesan limits.

The Bishop was consecrated in St. Peter's Church on the Feast of the Presentation, February 2, 1869. For over thirty-five years he remained in sole charge of the ever-increasing work. Finally, the burden becoming too heavy, at his request a special convention was held for the purpose of elect-

ing a Bishop Coadjutor. This took place on the 11th of February, 1904. The Rev. Richard Henry Nelson, Rector of St. Peter's Church, Philadelphia, was elected Bishop Coadjutor, and on the 19th of May he was consecrated in the Cathedral of All Saints.

The growth of the Diocese can perhaps best be seen from a comparison of the statistics embodied in the reports of the parishes in these nineteen counties to the Convention of the Diocese of New York in September, 1868 (immediately before the division of the Diocese), with those of the parochial reports to the last Convention of this Diocese, in November, 1904.

In 1868 there were reported 78 clergy, 135 parishes and missions, 11,600 free sittings, 50 rectories, 1,137 baptisms, 795 confirmations, 6,561 communicants, 915 Sunday-school teachers, 6,708 Sunday-school pupils, with a total of offerings of \$118,433.87.

In 1904 there were 137 clergy, 173 parishes and missions, 33,999 free sittings, 106 rectories, 1,254 baptisms, 1,117 confirmations, 23,167 communicants, 1,168 Sunday-school teachers, 9,337 Sunday-school pupils, and total offerings of \$324,165.81.

In thirty-six years the Bishop (with the assistance of the Bishop Coadjutor during the last year) has ordained 168 deacons and 169 priests, consecrated 93 churches, laid 39 corner-stones, and confirmed 40,313 persons; 60,113 have been baptized.

For the better management and supervision of the missions the Diocese is divided into four Archdeaconries. The Bishop of the Diocese, ten members (five clergy and five lay), chosen by the Convention, and the Archdeacons constitute the Board of Missions. The work has had the best energy of the Bishop, seconded by the other members of the Board. Large sums of money have been given, and it has increased from 47 stations and 34 missionaries, in 1868, to 102 stations, 56 missionaries and one general or Diocesan missionary in 1905, notwithstanding the fact that a number of the stations

have become independent parishes. At the first Convention of the Diocese in 1868 a committee was appointed to find a proper episcopal residence for the newly elected Bishop. This committee selected the present house, 29 Elk street.

The institutions that have been founded and become strong are: St. Agnes School, the Child's Hospital and St. Margaret's House—on "the Corning foundation for Christian work in Albany"—lying under the shadow of the Cathedral, and under the charge of the Sisterhood of the Holy Child Jesus; the Church Home in Troy; the Orphan House of the Holy Saviour in Cooperstown; the St. Christina Home and School in Saratoga.

The Bible and Common Prayer Book Society of Albany and its vicinity has continued to make annually large grants of bibles, prayer books and hymnals to parishes and missions.

Other institutions of more local character, very beneficent in their work, are Hoosac School (a church school for boys), at Hoosac; the Martha Memorial House, attached to St. Paul's Church, Troy, and the Mary Warren Free Institute (a school for girls), under the spiritual charge of the Rector of the Church of the Holy Cross, Troy.

STORY OF THE CATHEDRAL OF ALL SAINTS AND THE CORNING FOUNDATION FOR CHRISTIAN WORK

FROM its central and commanding position, the Bishop felt that the property lying in Elk street above Hawk street would be admirably adapted for such institutions as might grow out of his office and work. This property was accordingly bought by the first Mr. Erastus Corning, and was deeded by him to the corporation chartered under the name of "The Corning Foundation for Christian Work in the City and Diocese of Albany".

Entering upon the active administration of the Diocese, and considering in what way the Church could be best strengthened at its center, the Bishop determined to begin as soon as possible a Church School for Girls, and St. Agnes School was opened in Columbia place in the autumn of 1870. During the following winter the money necessary for building the new schoolhouse (\$50,000) was by dint of hard work secured, and on the 19th of June, 1872, the corner-stone was laid. On the 1st of November the building, a large brick structure, was finished and in use.

The question of a place of worship for the children had now to be considered. The decision reached involved the deliberate laying out of the plan of a Cathedral organization. For temporary uses, the dilapidated remains of an old machine shop were floored, roofed over, glazed and made serviceable at as small expense as possible. The churchly furnishings of the Choir and Sanctuary were also as simple as could be, though conforming to the Cathedral plan.

On the morning of All Saints' Day, 1872, the Bishop formally opened All Saints' Chapel. This Chapel was used

(though once enlarged) till the day of the Dedication of the Cathedral in all its dignity and beauty.

In March, 1873, the Legislature passed an act incorporating "the body known as the Cathedral of All Saints in the City and Diocese of Albany with powers to maintain and arrange a Cathedral Church and its appurtenances in the city of Albany, in accordance with the doctrine, discipline and worship of the Protestant Episcopal Church in the United States of America, together with such other Cathedral foundations, schools, faculties and other religious works as may be properly connected therewith, in and for the said Diocese." The act required that the Bishop should be President of the Corporation, and that five of the Trustees should be laymen. It provided also that it could "enact its own constitution and statutes, and that the seats for the worshippers should be forever free". The first Chapter formed after the passing of this act consisted of the Bishop; the Rev. John Townsend, Chancellor; the Rev. E. T. Chapman, Treasurer; Orlando Meads, Vice-Chancellor; S. E. Marvin, Vice-Treasurer; Erasmus Corning, George Evans, Thomas Hun and A. Bleecker Banks, lay members.

It is a great satisfaction to realize that as a matter of history this Diocese took the lead in securing the legal incorporation of a cathedral upon true cathedral lines, and in adopting the most complete statutes that exist to-day in the United States.

In 1873 the Bishop founded the Sisterhood of the Holy Child Jesus, whose work should be first and chiefly devoted to the care of children. Some of the Sisters began their work in the school, but they soon reached out in ministrations to sick and suffering children, and from the care of one poor child has grown the great work of the Child's Hospital and its allied houses. The Child's Hospital now accommodates seventy-five children. Since its foundation in 1874 the Hospital has been added to and improved from time to time. In 1877 it was enlarged, and in 1890 the present building was erected. Adjoining it is the Sisters' House. St. John's

House, for quarantine purposes, stands near by. In 1883 St. Margaret's House, for the care of babies, was started. In 1884 St. Christina's House, at Saratoga, for the convalescent children from the Child's Hospital in the summer and for the training of older girls in winter, was a special gift to the work from two friends. The work at St. Paul's, Troy, in the Martha Memorial House, shows how the Sisterhood has increased, and what strength and growth this part of the Cathedral has made in the thirty-two years since its founding. The place where it had at first been proposed to build the Cathedral, having been found inadequate, Mr. Erastus Corning (son of the first donor) most generously gave the property on the south side of Elk street, at the corner of Swan street, as the Cathedral site. This property was held in small lots by many owners, and it involved most careful and painstaking searchings and laborious pursuits of every sort of legal technicality to procure it, and involved a long delay in beginning building. All this legal aid was most generously given by Mr. Marcus T. Hun.

In the meanwhile the Bishop had collected numerous subscriptions. The lay members of the Chapter and other members of the congregation subscribed \$1,500 each, many others giving smaller sums. Much generosity was also shown in Troy and other places in the Diocese. The Chapter was unwilling to begin to build until at least \$100,000 had been pledged, but decided to put the plans for the building into the hands of two architects, for competition, Mr. H. H. Richardson, of Boston, and Mr. Robert W. Gibson, of New York. The respective plans were carefully considered and Mr. Gibson's chosen as being in all ways better adapted to the needs and possibilities of the case.

By the following spring, the requisite amount of money having been secured, on Whitsun Tuesday, June 3, 1884, the corner-stone of the new Cathedral was laid with impressive ceremony. The work of the summer was the laying of the foundations of the whole building, including even the towers. This was covered over and nothing more was done till 1885.

Then the Choir walls were carried up, and work stopped again for lack of means.

In February, 1886, the Bishop called a meeting of the women of the Cathedral. This resulted in the organization of the Woman's Diocesan League (now called the Woman's Cathedral League). From it have come results far greater even than the raising of \$30,000 in the first two years of its existence. Under the wise and energetic guidance of its first president, Mrs. Corning, with the able and earnest assistance of the other officers, helped by the self-sacrificing devotion of very many members, the League added over \$60,000 to the Cathedral Building Fund. As a result of this, and aided by most substantial gifts from outside sources, the work on the Cathedral was resumed and in the autumn of 1888 the building stood completed in its temporary shape, churchly and dignified and ready for the sacred uses for which it was intended. It was not until March, 1892, however, that it was entirely freed from the debt incurred in its building. On November 20, 1888, with impressive ceremony the finished parts of the building were dedicated. From that time on it was the scene of many stately and impressive services, until in 1902 a most generous donation of \$200,000, coming from an unknown source and given for the purpose of completing the Choir, again put the church in the builder's hands. During this period, services were held without interruption in the nave of the church. On November 15, 1904, the Choir was consecrated. The beauty of this part of the building is attested by the fact that artists and architects have traveled from far and near to study its beautiful proportions. At the time of issuing this Guide (1905) the Cathedral stands free from debt, finished at the east end, but with the roof of the nave and transepts as well as the lantern and towers still to be built.

Apart from the special gifts that have made the interior of the Cathedral so complete and beautiful something must be said of the character of the subscriptions toward the General Fund. These have ranged in amount from the gift

for the Choir of \$200,000 and the gift of the land of \$80,000 to gifts from children and poor people of \$1 and less and have come not only from every part of our own country and Diocese, but from England and Italy and Australia, and often quite unsought and unexpected.

During the long struggle to collect the necessary funds there had been one effort made which must have special mention. God had put it into the heart of one woman, Mrs. Abraham Van Vechten, to try "to get bricks for the Cathedral" by getting her friends to pledge a small sum of money monthly or annually, and to this effort of hers is due the gift of \$1,000, to which sum these subscriptions had amounted when paid over to the Treasurer.

The first work of building was done by Messrs. Norcross Brothers, of Worcester, Mass., in laying the foundations. After that it was continued by Mr. John Snaith, under the supervision of Mr. John Pillett. The recent completion of the Choir has been done by Mr. John Dyer Jr., of Albany. The makers of various articles of furniture being mentioned elsewhere in this pamphlet, it is but right to say that the beautiful carving of the capitals, pillars, pulpit, and windows is due in great degree to the real artistic feeling and interest in his work, of Mr. Lewis J. Hinton, and his son, Mr. C. L. Hinton.

The story of the Cathedral would be incomplete without some account of the sources and inspiration and the continued and ever-increasing benefit of the spiritual side of the work. For the long life of the Bishop, so full of examples of the highest type of Christianity, his people can never cease to be thankful. During the first years of his charge he practically did the work and duty of a Dean, until in 1876 the Rev. James Haughton was appointed to that office. He remained till 1880. In 1883 the Rev. Frank L. Norton was elected and held the position till 1885. In 1888 the Rev. Wilford L. Robbins was installed and held the position until 1903, when to the deep regret of the congregation he resigned to become Dean of the General Theological Seminary in

New York. On April 6, 1904, the Rev. Henry R. Talbot was installed as Dean of the Cathedral, which office he now holds.

The office of Precentor has been filled three times: by the Rev. C. F. Knauff, the Rev. Edwin Coan, and the Rev. Thomas B. Fulcher, who has long administered the office in the most faithful and painstaking way.

There have been four Chancellors, the Rev. Mr. John Townsend, who held the office while in Albany without parochial charge, and the Rev. Mr. George W. Dean, who discharged the active duties of the office with great ability and self-sacrificing devotion both in his relation to St. Agnes School and to the divinity students of the Diocese up to the time of his greatly lamented death. The third Chancellor was the Rev. George G. Carter, who gave generously of devoted and valuable service until his death in 1905, when the Bishop Coadjutor was elected to fill his place.

The Rev. Edgar T. Chapman has been Treasurer from the beginning of the work. The office of Assistant Treasurer of the Cathedral has been successively held by Gen. Selden E. Marvin, Gen. Robert S. Oliver and Mr. George P. Hilton and has been administered with conscientious care and fidelity of the highest type. The Chapter as now existing has in it only three of the original members, the Bishop, the Treasurer and the Hon. A. Bleecker Banks.

Much earnest work has been done by the women of the Cathedral who organized and carried on for many years the first Industrial Society in the city. The first Branch of the Woman's Auxiliary in the Diocese was started here by Mrs. Norton, and much work has been done among the poor. The Cathedral has supported its own work and services, and in the matter of giving its record is certainly no mean one. From the beginning it led the whole Diocese in gifts to missions, averaging a thousand or more dollars annually, and to every canonical obligation and to every charitable and Diocesan work it has always given generously.

Mention has elsewhere been made of the Cathedral League and its having added many thousands of dollars to the Build-

ing Fund. When it was no longer necessary to work for this object, after having substantially increased the Endowment Fund, the League turned its energies toward the procuring of a new organ for the Cathedral. In little more than a year the necessary money was collected and the organ built. This was consecrated to the memory of the beloved first President, whose death in the meanwhile had occurred. Since then the League has worked with the object of paying the debt incurred in building the Deanery, and thus far about \$18,000 has been secured to that end. Since the Presidency of Mrs. Corning that office has been successively filled by Mrs. James E. Craig and Mrs. William Bayard Van Rensselaer. Since the latter's resignation in November the office has been temporarily filled by Mrs. George Evans.

In addition to all this an Embroidery School for Ecclesiastic Work is now established and can vie with the best in the beauty of the work produced. The Woman's Auxiliary, the Guilds of St. Mary and St. Martha, the Men's Guild, the Boys' Guild, the Girls' Friendly Society, the Altar Guild and the Cathedral Farm all testify to the activity and wide interest of the work being accomplished by the various organizations in the Cathedral.

THE CATHEDRAL

Contributed by ROBERT W. GIBSON

THE completion of the Choir of the Cathedral of All Saints closes the second period in the interesting story of its construction, and brings it distinctly nearer to the architectural expression it is intended to have. In the year of our Lord 1884 the corner-stone was laid, and four years later the edifice was ready for service. For fifteen years since 1888, when the Cathedral in provisional form was consecrated, the most important improvements were the addition from time to time of another stained glass window to the beautiful collection of memorials, and the almost continuous work of the stone-carvers in slowly adorning the pillars and capitals and arches of the interior.

On December 24, 1891, the Great East Window was finished as far as the beginning of the traceried head. In 1901 a superb organ was given and installed upon the main floor in the Choir aisles because its permanent place in the triforium was not yet constructed. The various pillars having been built by the families whose dead they commemorate, were nearly all carved and adorned with appropriate details and designated by inscriptions which in themselves are of great interest and already give a historic value to the architecture very unusual in so recent an edifice. So that in those fifteen years something had been done to advance the work.

The provisional form of the building was devised to provide for immediate use the whole of the final floor space at a cost less than one fifth of the completed building. This was accomplished by building the main walls, pillars and arches up to the first stage, about thirty-five or forty feet



Cathedral of St. Saviour, Albany, N.Y.
Robert W. Coburn, Architect.

high and then closing in with a brick clearstory of small pointed windows; and a temporary, but presentable, roof of timber. All towers, porches and other external adornments were, of course, omitted for the time, and some of the walls were of bare brick. The exterior was bare; in places the stone outer wall was lacking, and no pretense was made to architectural beauty in that deformed first condition; but the interior showed already some fair proportions and imposing features and from the beginning had the impressive churchliness which is the first virtue of such a building. Some beautiful carved wood stalls from an old church in Belgium were used to furnish the Choir; and the pavements here being mosaic, and the pulpit and lectern and Bishop's throne being all handsome examples of appropriate work, there was in fact a Cathedral which had its own good character, and which was so far advanced in its availability that most of those using it had accepted its temporary condition.

Then in 1902 the workmen came again and work was resumed. It proceeded slowly because of delays caused by the disorganized state of the building trades, and in October, 1904, these latest efforts were accomplished. They included the completion of the Choir and the building of the Choir rooms, vestries, cloister, etc. The provisional roof was taken off the incomplete Choir and its walls were raised by adding the triforium and clearstory. It was closed in with its vaulted ceiling and steel and slate roofs and the great Choir arch was built at the crossing, and the grand East Window finished at the other end by the addition of its elaborate traceried head and the rest of the glass which hitherto had been omitted for lack of height. The side aisles of the Choir were also finished, their mosaic pavements and vaulted roofs built and the organ rebuilt in its proper chambers of the triforium. The remainder of the Choir stalls were built. The reredos was modeled in staff both as a study of its proportions and elaborations and as an appeal for its permanent execution in marble or stone with the sculptures, which, of course, are absent in the model.

The Choir is now complete except for the carving, both inside and out, of a number of capitals, finials, etc., and except that wall decorations, carvings or mosaics are intended to cover many plain surfaces.

The building as it now stands has a total length of about 320 feet, which, although not very great for a Cathedral, is yet noble in comparison with the 90 feet or 100 feet which limits most parish churches. The width is about 130 feet across the transepts and about 95 feet across the Choir and aisles, and about 75 feet across the nave and aisles. The height of the walls of the clearstory is about 80 feet from the street, and the cresting of the roofs is about 120 feet.

The above are all external sizes. The interior is composed of a nave 44 feet wide (to centers of columns) and a crossing and transepts of similar width and a Choir 39 feet wide with isles and ambulatory surrounding it.

The interior lengths are, for nave and crossing about 150 feet, for Choir about 90 feet, making 240 feet from the west doors to the reredos. Then the porches at the west end and ambulatories, etc., at the east make up the total before quoted. The height of the main vaulted ceilings is about 70 feet from floor to ridge; the lantern at the crossing is to be about 115 feet inside.

The side aisles of the Choir are of usual proportions, but those of the nave are narrower than in ancient buildings, the width of the nave providing for the required seats and the aisles being used for passages only, so that no persons will be seated behind pillars. This arrangement permits of the use of pillars of old-time magnitude and solidity. Those of the nave have a diameter of seven feet, and the great dignity and impressiveness of the interior is no doubt due in a large measure to these massive architectural features.

In style the building belongs to the first period of pointed or Gothic architecture. While this style was and is truly international, each country shows some variety of character due to differences of climate and habits.

A continental and somewhat Spanish character has been adopted in this design for various reasons. In the first place, the intense heat of the summer and the cold of the winter are best met in a building of massive construction with windows of moderate size; and, in the second place, the necessity of economy pointed to a style where effect is obtained by dignified masses of material, the elaborate ornament of skilled labor being added later as opportunity occurs. And this is a very appropriate and beautiful type of the early Gothic which, as a setting, permits of the use of the later forms in more richly finished accessories. This choice of style having been made, it was determined to concentrate the exterior richness in certain places, each one a focus, so to speak. For the exterior these are at the west end, with an echo at the east of the sanctuary end and a separate one in the façade of the north transept. Within, the Choir is richer than the nave and transepts, with the same feeling; and in the Choir all the ornament leads up to the altar and reredos with the grand traceried East Window.

The style permits of considerable richness in carved and molded work, while it does not absolutely demand them. Therefore it lent itself readily to the scheme for building a provisional structure which should be a part of the future complete edifice in such a way that very little would have to be taken down.

This requirement was met as follows, the nave and transepts being still in this condition:

First, all the foundations were laid, including those for the western towers. This entailed a considerable expense, as they are necessarily proportioned for the complete structure. They are calculated to carry a total load of 28,000 tons. Then the pillars and arches of solid cut stone were built, and the wall surmounting them, up to the sill of the triforium. The outside walls were all built to the same height. All these walls, ranging from 3 to 3½ feet thick, are designed hollow, the outer portion of stone, and the inner of brick, destined

to have marble, or mosaic, or painted finish, at some future day. Of the end walls of nave and transepts, only the inner or brick half was built, leaving buttresses and bonding places for the future addition of the outside stone, but completing a large portion of the internal stone work and enclosing the whole building with walls. Then the outer half wall of the triforium was built (which is the brick part to be eventually hidden by the aisle roofs), and the temporary aisles' roofs were put on below it instead of above, and the triforium thus converted into a temporary clearstory of brick. Above this a temporary roof is put over the whole with only a small ventilating *flèche* or spirelet by way of ornament. But this *flèche*, small as it looks, is, with the cross, 50 feet high above the roofs, and the top is 131 feet from the ground. The roof is of open timbers of simple but effective provisional construction. The temporary floor is also of wood.

The seating accommodations are as follows: Stalls for clergy, 153; stalls for choir, 50; seats for congregation, 1,500 permanent, with possible increase for special needs to 2,300; total accommodation, 2,503. No galleries will be used.

There are several buildings partly detached around the eastern part of the Cathedral. The clergy and general vestries and choir room are on opposite sides of a small cloister, and to the south the Dean's and Bishop's vestries. These are among the parts recently built.

The Choir just completed is in the fully developed phase of the early Gothic architectural style. The pillars are simple and massive, alternately round with shafts attached, and square with shafts. The arches are richly carved with enriched moldings and capitals. The triforium shows tracery of early character, each bay having two arches with shaft and subarch in each. The windows are all traceried with geometrical forms, mostly circular, and all distinctly of the early type. The Great East Window is, of course, the chief adornment of the east end. It is 22 feet wide and 64 feet high to the top from the floor, the sill being 22 feet high. The lower part has mullions dividing it into five compart-

ments, the middle one being larger than the other four; over these a great rose of stone tracery fills the arch. It is composed of an inner circle and 16 little shafts radiating from it and supporting as many arches, and on these 16 circles with flower-like cusplings; the whole, filled with pictorial stained glass, is a striking climax of the window effects, both internally and externally. The east end is square, and the altar, a block of Carlisle stone 12 feet long, is surmounted by a reredos the whole width of the Choir and reaching up to the beginning of the window. The reredos is of decorated Gothic style, a composition of elaborate niches, canopies and pedestals, intended to be filled with symbolic sculptures.

It is undeniable that the most beautiful and poetical of the ancient cathedrals and churches are those in which successive ages have contributed, group by group, each its own examples of its best work; and that some of the most perfect specimens, entirely of one period, suffer by it in a coldness and monotony. As mediæval architecture progressed from its severe and massive early forms through the graceful strength of the middle period into the light and elaborate details of the later climax, it took by natural laws the same course by which the growth of any one building is developed from a simple main structure with strong elements of form in the lower parts and in the supports and enclosures into a richer and more fanciful mood for its upper and lighter features and for its furnishings, in which strength is of less import.

It is because of this coincidence of growth, no doubt, that the different periods of ancient work are so satisfactorily blended. Not only the instinctive feeling of the artist has prevented discord, but the fact that the later work is always the lighter—that the daintiness is always superimposed upon the strong—is what unifies the whole result. The reverse of this may be imagined. An edifice with its original structures in a light and elaborate style might be given additions of a severe and early type in these days of archæological experiment, and there would inevitably result a chaotic mixture,

an unnatural disorder utterly unlike that growth of inimitable interest which the old cathedral shows. The order of precedence is both historical and structural. If we allow rather than compel the design to take a natural course nature is a kindly guide.

Here at Albany this architectural progression has been crowded into a few years, but the growth is apparent; first the sturdy foundation and plain strong beginning, and then after a period of repose the suggestion of ornamental work to adorn the edifice more richly than was intended.

The architect sees in this an inspiration, and keeping in mind the laws just explained adopts for certain parts the later and richer effects. The first example in the carved wood stalls is very successful. These are very late in style but they are in absolute harmony, and the organ and throne and some other work have been made in accord. The principle is exemplified. The new designs show, therefore, the great lantern over the crossing considerably changed. Less severe and a little lighter it gains much in grace. It is twelve-sided—almost circular in effect with flowing tracery and crocketed pinnacles and the interior carved and ornamented and including much more glass. The added study of this feature is well repaid.

The southern tower of the two of the west front has been also lightened and enriched so that while in general outline the two are similar, yet in the upper parts the detail is varied—as poetically expressed in description of an ancient group, these are King and Queen.

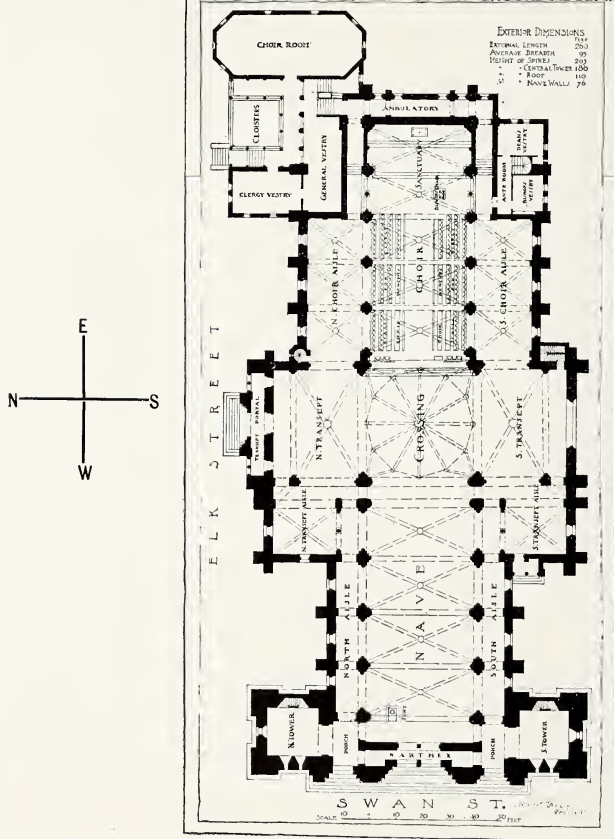
The exterior view shows the north transept also modified; the entrance arch enlarged into a cavernous portal and the upper gable treated with sculptures and niches flanked by great pinnacled buttresses, while the middle part is adorned by a circular window copied from that at Lincoln, which is quoted by many critics as one of the most beautiful examples of Gothic tracery. This is the only portion of the Albany Cathedral which is directly and closely copied from an ancient model. The original is a later addition to an early

building, illustrating the grafting of the two periods one upon the other; Lincoln in other parts has examples with about the same degree of difference. Litchfield, too, and Norwich have similar treatment. At Ely, Peterboro and Gloucester the earliest and the latest periods are seen together, so that some of the results are too abrupt and scarcely united in expression.

At Canterbury the contrasts are of wonderful and romantic beauty. Fergusson says, "In some, as Wells and York, the increase in richness from the western entrance to Lady Chapel is appropriate and adds to the effect of the church more than if the whole were uniform throughout. This is particularly felt at Lincoln, where the simplicity of the early English nave and Choir blossoms out into the chaste beauty of the Angel Choir at the east end. It follows so immediately after the rest as not to produce any want of harmony, while it gives such a degree of enrichment as is suitable to the sanctity of the altar and the localities which surround it."

This is the lesson by which it is sought to allow time and circumstances to add interest and charm to the Albany Cathedral.

ALL SAINTS CATHEDRAL, ALBANY, N.Y. GROUND PLAN, 1905



DESCRIPTION OF THE CATHEDRAL IN DETAIL

THE WINDOWS

THE windows of the Cathedral that are thus far filled with stained glass are all either gifts or memorials and are fitting specimens of modern art. The Rose Window in the west is by John La Farge of New York. The six large windows in the nave, commemorating six of the oldest Dutch families in America, are by Messrs. Burlisson and Grills of London, England, as are also the lesser windows of the transepts. The great Rose Window in the north transept is by Mr. Maitland Armstrong of New York, and that in the south transept by Messrs. Clayton and Bell of London, England. All the windows in the Choir aisles and the Great East Window are also by the latter firm. The small window in the north end of the Ambulatory is by the late Mrs. Henry Whitman of Boston, Massachusetts.

The windows of the Cathedral are designed to commemorate the leading events in the life of our Lord while on earth and His glorified life, as well as the angels, prophets, martyrs, doctors, saints and others whose lives are identified with the history of the church. The nave and transepts contain the windows with angels, prophets, etc.; the Choir aisles the types and story of our Lord, and the East Window the summary of all the others.

Beginning at the west entrance, and taking first the north side of the nave, then the north transept, the north Choir aisle, the Great East Window, then the south Choir aisle, the south transept and the windows on the south side of the nave, the descriptions are as follows:

The Rose Window over the west door represents the Saints in Glory. It was the gift of the Clarkson family of Potsdam, N. Y.

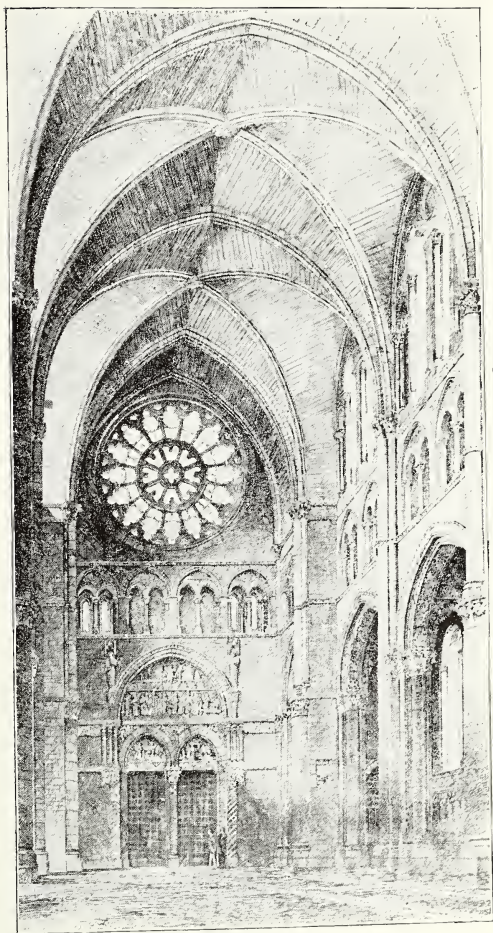
In the nave the first, bearing the name of Van Vechten, 1683, is the *Virgin's Window*, which has the figure of St. Agnes, a Roman martyr of the fourth century. She was a young girl, thirteen years of age, who was brave and fearless in persecution and death. The other panels represent her refusal to offer incense to a heathen goddess in order to marry the prefect's son, and her martyrdom by sword, as the flames refused to burn her.

The second window, with the name Schuyler, 1633, is the *Window of the Holy Women*, represented by St. Margaret, Queen of Scotland, A. D. 1098, granddaughter of Edmund Ironside, and Queen of Malcolm Canmore. The upper panel represents her welcome by King Malcolm Canmore to his palace at Dunfermline. The middle panel, her meeting with the Scottish clergy and urging important reforms in the services. The third panel gives the story of her death, with the Black Rood (Cross) of Scotland held before her as an emblem of her earnest faith. This cross was regarded as one of the most sacred relics of Scotland. It was carried into the battle of Neville's Cross (1346) and captured by the English, who placed it in Durham Cathedral. It was lost during the so-called Reformation, under Cromwell.

The third window, with the name of Gansevoort, 1660, below, is the *Soldier's Window*, represented by St. Alban, the protomartyr of England. During the fourth century he was converted by a priest to whom he gave shelter. He is first seen in the full dress of a Roman soldier, then giving shelter to the priest, Amphibalus, who was fleeing from persecution, and last, "laying down his life for his friend," having exchanged clothes with him in order that he might escape.

In the north transept is the *Angel's Window* (given by Dr. Trego in memory of his wife). It has the figure of St. Gabriel, and two scenes of angelic ministry, one to our Lord in the wilderness of temptation, and the other, angels bearing a soul to Paradise.

To the north is the *Apostles' Window*, given "in reverend and unfading memory of Mother Helen, first Superior of the



Sisterhood of the Holy Child Jesus, from those who loved her longest and best." It has the figure of St. John in the upper panel, while below is pictured his vision on the Isle of Patmos, and in the lowest panel St. Paul preaching from Mars Hill.

The next window is the *Prophet's Window*, inscribed "Sarah Paine Cleveland, Edward Newton and Mary Spring Perkins, most dearly beloved; E. C. C. in pious and perpetual memory." In the upper panel is a large allegorical figure of St. John Baptist and the Agnus Dei, the two lower panels showing St. John preaching and baptizing.

The Rose Window of the north transept is a memorial with the carved inscription: "Bleecker Wells Banks, died April 4, 1880, son of A. Bleecker and Phoebe Wells Banks. This window is a memorial of a short life on earth which passed in the freshness and purity of youth into the light of Life." The stone tracery is a reproduction of the famous Bishop's Eye in the south transept of Lincoln Cathedral.

IN THE NORTH CHOIR AISLE

Of the windows in the north Choir aisle the first is *The Annunciation Window*. In memoriam Mrs. Elizabeth Wadsworth Van Rensselaer, wife of Edward Burd Grubbe. Obiit, April 17, 1886. Aet. xxxviii, "I know in whom I have believed." Subjects: the promise to Abraham of "The Seed," and the Annunciation to the Blessed Virgin Mary. Prophets, Moses and Zechariah, with the texts, "I will put enmity between thy seed and her seed," and, "I will bring forth my servant, the Branch." The Apostles are St. Andrew and St. Peter, with the first two clauses of the Creed, and the legend in the angel's scroll, "Hail thou that art highly favoured."

The *Nativity Window*: In memoriam Mrs. Caroline Leslie Standish Weed. January. A. D. 1886. Aet. L, "Blessed are the pure in heart for they shall see God." Subjects: Jacob's Ladder and the Nativity. Prophets, Isaiah and Micah, with the texts, "Behold a Virgin shall conceive," and "Thou

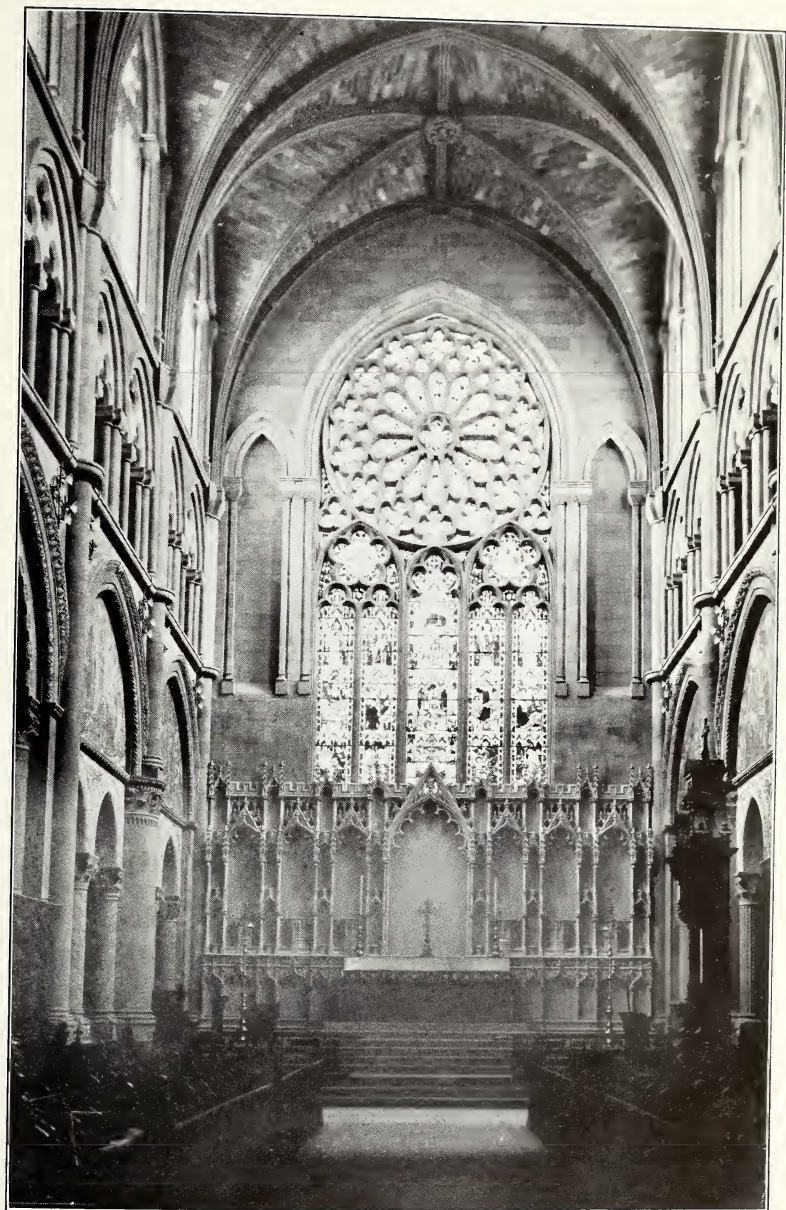
Bethlehem Ephratah, out of thee shall He come forth." The Apostles are St. Matthew and St. James the Less, with the next two clauses of the Creed, and the legend in the angel's scroll, "Glory be to God in the highest."

The *Epiphany Window*: The gift of friends and relatives to "keep the memory of Amelia Amity Sage, who passed into the Light, Epiphany, A. D. 1877." Subjects: Balaam's Prophecy and the Epiphany. Prophets, Balaam and Hosea, with the texts, "There shall come a star out of Jacob," and "I will say unto them that were not my people, thou art my people." The Apostles are St. Philip and St. Paul, with the next two clauses of the Creed, and the legend on the scroll, "Peace on earth, good will to men."

THE EAST WINDOW

The upper part is intended to commemorate the various kinds of saints, especially those in some way connected not only with the Church of the Apostolic period, but with the Church of England in its earlier days. The central panel of the window represents the Holy Spirit (as a dove) as the source of all sanctity. The fourteen inner circles of the window are filled with the figures, first of St. Andrew, as the first called of the Apostles, and then, proceeding to the right, with the figures of St. John, St. James the Great, St. Paul, St. Philip, St. James the Less, St. Thomas, St. Bartholomew, St. Matthew, St. Simon, St. Matthias, St. Jude, St. Barnabas, and St. Peter. Between the inner and outer circles are figures of cherubs. And the outer circle has in the first panel at the head St. John Baptist, and then, still following to the right, St. Luke, St. Alban, St. Agnes, St. Margaret, St. Chad, St. Cyprian, St. Augustine of Canterbury, the Venerable Bede, St. Catherine, St. George, St. Columba, St. Timothy, and St. Mark.

The five lancets of the Great East Window are filled with subjects in the glorified life of our Lord, with Old Testament types of its four great events; the Resurrection, the Commission of the Apostles, the Ascension, and the Sending of the



Holy Ghost. The central lancet contains in the upper panel the figure of our Lord in glory, holding in His hand the world with the cross upon it. The middle panel represents the worship of "the Lamb as it had been slain," with the four living creatures kneeling down before him. And in the lower panel are the four and twenty elders worshipping. On the left, in the upper circle, the Annunciation is represented, and on the right, in the upper circle, the Baptism of our Lord. The four upper panels of these four lancets on either side contain four archangels. The middle panel on the extreme left represents the resurrection of our Lord, and underneath that, in the lower panel, the raising of the widow's son by Elijah. In the next lancet, in the middle panel, our Lord appearing to the apostles in the upper room, and underneath that the figure of Elijah with the sons of the Prophets telling him of the "taking away of their Master from their head." On the right hand side, in the middle panel of the first lancet, is the Ascension of Our Lord, and underneath Elijah with the chariot of fire. And in the next lancet the gift of the Holy Ghost on Whitsunday, and underneath that, Elisha taking up the mantle of Elijah, these being treated as types of our Lord's life.

The following inscriptions are on the window:

SEDENTI IN THRONO ET AGNO BENEDICTIO ET HONOR

ET QUATUOR ANIMALIA DICEBANT AMEN

ET GLORIA ET POTESTAS IN SECU LA SECULORUM

EGO SUM RESURRECTIO ET VITA

AIT ILLI EN VIVIT FILIUS TUUS

DICIT EIS PAX VOBIS EGO SUM NOLITE TIMERE

QUI RESPONDIT ET EGO NOVI SILETE

ELEVATIS MANIBUS SUIS BENEDIXIT EIS

ASCENDIT ELIAS PER TURBINEM IN COELUM

REPLETI SUNT OMNES SPIRITU SANCTO

PERCUSSITQUE AQUAS ET DIVISAE SUNT

And on the wall of the Ambulatory, under the window, is a tablet bearing this inscription:

“The window in the east end of this Cathedral was erected as a Thank Offering to God by friends of the Right Reverend William Croswell Doane, D.D., LL.D., the first Bishop of Albany, in loving recognition of the great work which he has accomplished for the Diocese and the Church in the building of the Cathedral and the founding of the various institutions of Education and Charity which find a centre therein.”

In the Ambulatory is *St. Agatha's Window*, given by St. Agatha's Guild, with the inscription: “The children crying in the Temple ‘Hosanna to the Son of David.’”

IN THE SOUTH CHOIR AISLE

The Crucifixion Window: The gift of many friends, through Miss Mary H. Seymour, in memory of George Washington Dean, Priest, first Chancellor of the Cathedral. March 29, A. D. 1887. Aet. lxvi, “They that be teachers shall shine as the brightness of the firmament.” Prophets, Daniel and Jonah, with the texts, “Messiah shall be cut off, but not for himself,” and “Out of the belly of hell cried I, and thou heardest me.” The Apostles are St. John and St. Thomas, with the last two clauses of the Creed, and the legend on the angel's scroll, “I, when I am lifted up, will draw all men unto Me.”

The Transfiguration Window: To the dear memory of John Van Schaick Lansing Pruyn, who entered into Life November 21, 1877. Aet. lxvi. This window is given by his surviving children, John Van Schaick Lansing, Harriet Langdon, Hibertie Lansing Pruyn. Prophets, David and Elijah, with the texts, “The Lord hath said unto me, thou art my son,” and “Go forth and stand upon the mount before the Lord.” The Apostles are St. James and St. Bartholomew, with the next two clauses of the Creed, and the legend on the angel's scroll, “The glory as of the only begotten of the Father.”

The Presentation Window: To the dear memory of William Bliss Baker. November 20, A. D. 1686. Aet. xxvii, "Who loved in this life whatsoever things are lovely, and entered early into the beauty of the Life Eternal." Subjects, Hannah and the child Samuel in the Temple and the Presentation. Prophets, Samuel and Malachi, with the texts, "My heart rejoiceth in the Lord," and "The Lord shall suddenly come to His Temple." The Apostles are St. Simon and St. Jude, with the next two clauses of the Creed, and the legend on the angel's scroll, "Mine eyes have seen Thy salvation."

The south transept window and wall is a memorial given by Mr. and Mrs. George P. Hilton. This consists of a Great Rose Window, 20 feet in diameter, and a series of nine arches on small shafts, forming a band across the wall beneath the window, and the finishing of the rest of the wall with cut stone and with a certain amount of carving and ornament. The composition is all the later Gothic or decorated style, following the plan adopted of finishing transepts and the crossing with this more elaborate treatment. The round window has very delicate tracery in flower-like pattern, making it correctly what is described as a Rose Window.

The Priests' Window, on the west side of the Baptistry wall, is a memorial to Leland Stanford, given by Charles Stanford. Its subject is St. Columba, one of the earliest of the saints of the British Church, who died about the time St. Augustine landed in Kent (A. D. 597), having done much to establish the Catholic faith in Britain before the missionaries from the Roman obedience arrived there. The middle panel gives St. Columba and his twelve companions landing at the island of Iona off the west coast of Scotland, where he made his headquarters. The lower panel shows him uttering his prophetic blessing on Iona just before his death (the church seen in the distance and the Celtic crosses are still extant). "This little spot so small and low shall be greatly honoured not only by the Scottish Kings and people but by foreign chiefs and barbarous nations and it shall be venerated even by the saints of other churches."

The next window at the west side of the Baptistry is the *Bishop's Window*, given "in loving memory of Charles and Jane E. Stanford, by Charles Stanford." Its subject is St. Aidan, a disciple of St. Columba's, who had received his training at Iona and became a missionary to Northumbria (c 635 A. D.), establishing a monastery at Lindisfarne and working hand in hand with the then King, Oswald by name. The lower panel shows the King and the missionary who worked together in such good spirit, the middle panel depicts St. Aidan teaching the group of English lads whom he gathered about him at Lindisfarne and who later were to carry on the Message.

The *Martyrs' Window* at the south side of the Baptistry is "in grateful memory of George Washington Doane, Bishop of New Jersey, A. D. 1832-1859, from some of the old Burlington College boys." The subject is the martyrdom of St. Stephen. In the lower panel is introduced a scene from the life of a martyr of modern times, Bishop Patteson, who was murdered by the Maoris at Nukapu, September, 1871.

Following the south side of the nave the first window, the *Deacon's Window*, has the name Pruyn, 1665, and represents St. Athanasius as a Deacon, at the great Council of Nicea. He was born A. D. 296, and suffered severe persecution for the Faith. After many years of vicissitudes and exile he was made Archbishop of Alexandria, and lived to see the doctrines for which he contended accepted. The middle panel shows him among the hermits of Egypt, writing his great treatise on the Faith, defending the doctrine of the Trinity. The lower panel gives his return as a Bishop to Alexandria, after his banishment. The legend is the great truth for which he contended, "The express Image of His Person."

The next window, called the *Confessor's Window*, bears the name of Van Rensselaer, with the date of 1630, commemorating the year in which the first colonists were sent to this country by Kilian Van Rensselaer, the first patroon. The upper part of the window contains the figure of St. Gregory

the Great, Bishop of Rome, A. D. 590. Below he is shown finding the Saxon slave boys in the market-place. His play upon words, when told that the children were Angles from Deira, are the legends inscribed above, "*non Angli, sed Angeli.*" (not Angles, but Angels) and "*De ira Dei.*" (from the wrath of God), the latter referring to the sending of St. Augustine, A. D. 597, for the conversion of the Angles. There was already a church established in England with eight Bishops, provinces and dioceses, but he did much to strengthen and improve it. Another panel represents him as composing and arranging what are known from him as Gregorian Chants for the Psalms.

The last window, that nearest the southwest door, bears the name of Hun, with the date of the arrival of this family in Albany, 1645. This window is called the *Doctor's Window*, and is meant to tell the story of Venerable Bede, the great church historian and doctor who was born A. D. 672. The upper panel represents him as a boy, studying in the monastery at Wearmouth; the middle panel as finishing his translation of St. John's Gospel into Anglo-Saxon, at the end of his life. The lower panel pictures his tomb in Durham Cathedral, with the angel finishing the inscription with the word *Venerabilis*, which the monk, who began the carving, found added upon awakening from a sleep into which he had fallen while at work. The last words of Venerable Bede, "It is finished," and "the Gloria" are inscribed upon the glass.

THE PILLARS

The pillars in the Cathedral are also memorials or commemorate some special gift. Pursuing the same order as the windows, they stand as follows:

THE BURHANS PILLAR

To the memory of Benjamin Peck Burhans, a faithful layman of the Diocese, to whom are due the establishment and the building of the church in Warrensburg. 1798-1875.

THE ST. AGNES PILLAR

The St. Agnes Pillar, in grateful recognition of what many daughters of St. Agnes' School owe to the Cathedral of All Saints.

THE CHADWICK PILLAR

A memorial to William Newton Chadwick and Lucretia Ann, his wife, loyal and devoted members of St. John's Church in Cohoes, whose best and highest interests were advanced by their gentle and consistent lives.

THE PUMPELLY PILLAR

To the glory of God, and in loving memory of Harmon Pumpelly, a man of faith and integrity; for many years Vestryman and Warden of St. Peter's Church, Albany; who filled with fidelity eminent positions of public trust, and in his eighty-ninth year entered into rest, September 28, 1882. This pillar is erected by his wife, Maria Brinckerhoff.

THE EDMUND GAY PILLAR

This pillar bears the honored name of Edmund Gay, A. D. 1799-1875. The tribute of his daughter's love.

THE GOVERNOR KING PILLAR

In memory of John Alsop King, Governor of the State of New York, 1857-1858.

THE CUSHMAN PILLAR

In loving memory of Julia Ann Blackwell Cushman, who passed from death to life September 5, A. D. 1888. Her husband, Paul Cushman, and the children whom the Lord hath given them, record her dear name here and the name of Paul Jr., A. D. 1882. "He giveth His beloved sleep."

THE CORNING PILLAR "OF THE LAND"

The land on which this Cathedral stands was given by Erastus Corning in loving memory of his father and mother, Erastus Corning, December 14, 1794-April 8, 1872; Harriet Weld Corning, July 31, 1793-May 26, 1883.

THE GOVERNOR FISH PILLAR

This pillar commemorates the public services of Hamilton Fish, as United States Senator from New York, 1851-1857; as Governor of the State of New York, 1849-1850; as Secretary of State for the United States, 1869-1877.

THE GAY PILLAR

In loving memory of Lucinda Chamberlain Gay, 1811-1871, whose unfailing love and self-forgetting crowned her true motherhood; a daughter consecrates this pillar. *Spes et fides.*

THE GOVERNOR SEYMOUR PILLAR

This pillar commemorates the name and public services of Horatio Seymour, twice Governor of the State of New York, 1853, 1863.

Turning into the North Transept will be found

THE PARKER PILLAR

To the glory of God and the beloved remembrance of Cornelia Kane Strong, wife of Amasa J. Parker Jr., of Albany. Born December 4, 1846; died December 18, 1883. Her dear memory and her holy influence and example live on in the lives of her children "who rise up and call her blessed." Amasa J. Parker 3d, Lewis R. Parker, Louisa Parker, Grace Parker, Anna Parker, Harriet L. Parker. "Behold I and the children whom the Lord hath given me."

THE DE WITT PILLAR

A memorial to William Henry De Witt, a benefactor of the Church and Diocese, who built and endowed the Church of the Holy Innocents in this city. 1798-1872.

In the North Choir aisle is

THE LATHROP PILLAR

To Dyer and Jane Lathrop, in loving memory by their daughter Jane Lathrop Stanford. 1888.

THE CORNING PILLAR

This pillar is erected to the beloved memory of Gertrude Tibbits Corning, whose noble womanhood fulfilled with rare completeness the graces of the Christian life. 1830-1869.

THE BARNARD PILLAR

Her daughter's loving memorial to Catharine Walsh Barnard, whose forefathers were among the founders of the English Church in this city, herself a faithful member of the Church, and of this Cathedral congregation from its beginning.

THE MEADS PILLAR

To the honored memory of Orlando Meads, first Vice-Chancellor of this Cathedral, to whose wise counsel, consecrated learning, constant liberality and high example the Cathedral, as well as the Church in the Diocese, the State and the country, owes a grateful debt.

The pillars in the Ambulatory are

C. C. C.

"Perfect through sufferings."

THE KINNEY PILLAR

Thomas Talmadge Kinney 2d, A. D. 1872-1885, the second son of Thomas Talmadge and Estelle C. Kinney. A precious name and memory commemorated here in faith and hope and tender love.

THE MARGARET PILLAR

To the dear name and for faithful love of Margaret Harrison Doane, second daughter of the first Bishop of Albany. 1858-1883. *Fac cum sanctis tuis gloria munerari.*

THE STACEY PILLAR

To the glory of the Master whom she loved and served and in thankful remembrance of Mary Weyman Stacey, in whom, and for whom, love is stronger than death. "*Fecisti nos ad te.*"

THE TRASK PILLAR

In memory of the short life on earth of Alanson Trask 2d.
1875-1880.

THE FORSYTH PILLAR

This pillar fitly bears the name of James Forsyth, of Troy, a generous benefactor of this Cathedral, loyal and helpful to his Bishop and most useful and faithful to every interest of the Church which he enriched with his learning, his liberality and his love.

THE BENEFACTOR'S PILLAR

The first Bishop of Albany, William Croswell Doane, in the year of our Lord, 1904, the thirty-third year of his episcopate, makes permanent record in the stones of this Cathedral that the completion of all the structural part of the Choir, including the sacristies and vestries for clergy and choristers, is a personal gift to him from a beloved friend whose generosity limits itself only in withholding his name. For generations yet to come the benefactor will be held in grateful remembrance by those whose privilege it is to worship within these walls. The Dean and Chapter join in this due tribute to a munificent giver—not now for the first time—and in grateful recognition of the added adornment which has grown out of his gift in the windows and the organ and the carved work from many givers.

Pillar inscribed

E. M. S.

THE FORBES PILLAR

In loving memory of Valeria Forbes. 1888.

THE BARNARD PILLAR

The Bishop and Chapter set apart this pillar in the Cathedral and record on it their loving and grateful memory of Sarah Walsh Barnard, who dearly "loved the habitation" of this "house of God," and ministered abundantly to it in her life and after her death. "Remember her, O God, con-

cerning the good deeds that she hath done for the house of God and for the offices thereof."

THE FULLER PILLAR

The name of Joseph Wiltse Fuller, of Troy, is recorded here in loving and lasting memory by his wife and children to tell to the generations to come how true and generous he was to the Church, the Cathedral, the Diocese, and to every best interest of man and every highest service of God.

THE ROGERS PILLAR

In loving memory of Hamilton Fish Rogers and Violet Mabel Rogers. "Their Angels do always behold the face of my Father."

THE NICHOLLS PILLAR

To the lovely and beloved memory of Julia Louisa Phelps, wife of George Huntington Nicholls, Priest. "The patience of the Saints."

THE GEORGE WASHINGTON DOANE PILLAR

This pillar, in his son's Cathedral, is a memorial to George Washington Doane, Second Bishop of New Jersey, 1832-1859, the founder of St. Mary's Hall; a token of reverent and grateful love from many daughters for whom he worked and prayed that they might become "polished corners of the temple" of God. "Right onward."

THE SNAITH PILLAR

John Snaith, born February 14, 1841; died October 6, 1896. George Lionel Snaith, born February 10, 1866; died August 18, 1876; and Goldwin Auberon Snaith, born January 22, 1870; died March 3, 1871, the dear children of the builder of this Cathedral, who gives and carves this pillar in their loving memory.

In the South Choir aisle are the following pillars:

THE GEORGE EVANS PILLAR

In memory of George Evans, from the first a member of the Chapter of this Cathedral, and to the last, loyal and

liberal to its best interests, in whom "patience had her perfect work."

THE EVANS PILLAR

This pillar commemorates Mrs. Catharine Brinckerhoff Evans, whose long and lovely life adorned her honored lineage and name.

THE WARREN PILLAR

In loving memory of Mrs. Mary Warren, who founded the Mary Warren Free Institute for Girls, and the Mission Church of the Holy Cross in Troy, A. D. 1844, thus advancing Christian education and the worship of God in the beauty of holiness.

THE STANFORD PILLAR

To Josiah and Elizabeth Stanford, in loving memory, by their daughter-in-law, Jane Lathrop Stanford. 1888.

In the South Transept will be found

THE TROWBRIDGE PILLAR

A memorial of Charles Christopher Trowbridge, whose long life, begun in Albany, but lived chiefly in Detroit, brought him both love and honor in all its human relations, and highest esteem in the Church, of whose General Council he was a member for half a century.

THE CLEMISHIRE PILLAR

His wife records here her loving memory of John Clemishire, A. D. 1816-1886. For many years a worshipper in the Chapel of this Cathedral, which he fitted for its sacred use. "A workman that needed not to be ashamed."

Returning to the south alley of the nave the order is as follows:

THE GOVERNOR DIX PILLAR

A memorial of John A. Dix, Governor of the State of New York, 1873-1875. Major-General in the war for the Union, 1861-1865. A servant of God.

THE GOVERNOR THROOP PILLAR

This pillar is erected in loving memory of Enos Thompson Throop, Governor of this State, 1829-1832. *Integer vitae, scelerisque purus.*

THE BRUSH PILLAR

To the memory of Henry Nelson Brush, a pioneer of the Church in the northern part of the Diocese, and the founder of St. Peter's Church, Brushton, 1810-1872.

THE VAN VECHTEN PILLAR

This pillar records the loving efforts of Mrs. Abraham Van Vechten, who secured the first subscriptions for the Cathedral Building Fund.

THE MANNING PILLAR

A daughter's love makes this memorial in the Cathedral Church of his native city, of the public services of Daniel Manning, Secretary of the Treasury of the United States, 1885-1887.

THE PRUYN PILLAR

To the glory of God and in loving memory of John Van Schaick Lansing Pruyn, LL.D., born June 22, 1811; at rest November 21, 1877; and of Harriet Corning Turner, his wife, born June 18, 1822; at rest March 22, 1859. They were married October 22, 1840. Both glorified God in lives given to good works. The one, a descendant of the early Dutch settlers of this city and State, was Senator of New York, 1861-1863; Representative in the Thirty-eighth and Fortieth Congresses of the United States; Regent of the University of the State of New York, 1844-1877, and its Chancellor, 1862-1877. The other, a descendant of the early settlers of New England, was a woman of rare beauty of person and remarkable strength and loveliness of character, D. O. M. (*Deo optima maximo*).

THE CLARKSON PILLAR

A memorial to Thomas Streatfield Clarkson and Elizabeth, his wife, generous benefactors of the Church, faithful members of the Trinity Church, Potsdam, where their names and influence will long live in grateful remembrance.

IN THE NAVE AND TRANSEPTS

The pillars and many of the pilasters are carved as memorials. Two of the latter in the north Choir aisle are specially beautiful. They are carved in memory of two dear friends who died within a month of each other. A molding carved with palm branches and the legend, "*Nihil longe Deo*" (never far from God) connects these pilasters.

Below the Gansevoort Window on the north side of the nave is a bit of carving from the ancient abbey of St. Albans, England, about A. D. 1100, the gift of Lord Grimthorpe.

At the base of a pillar at the entrance to the Choir from the north Ambulatory on the left is a stone from the Church of Dunfermline, A. D. 1062, which Queen Margaret founded and where she was buried.

The large door in the North Transept is called the Benefactors' Door, and is a memorial to all who contributed to the cancelling of the Cathedral debt. The carving was given by members of St. Agnes' School. The inscription is as follows:

"A memorial of benefactors and a thank-offering for monies vouchsafed on the day when this Cathedral is freed from debt. March 15th, A. D. 1892."

Three small doors on the north side are memorials to the Rev. G. W. Lewis, of Burlington, N. J.; Rev. Mr. Schofield, of Unadilla, and Miss H. M. Johnson, for many years a teacher in St. Agnes' School.

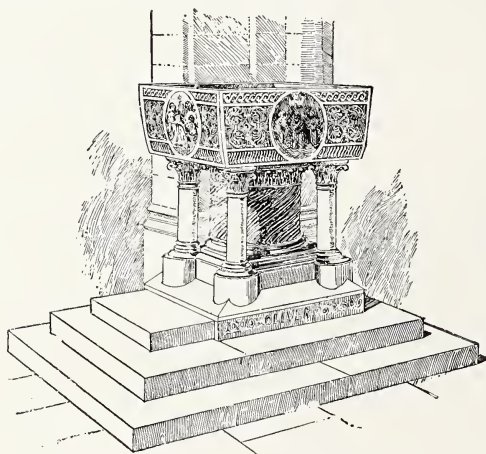
The Baptistry Door, on the south side, opposite, is surrounded by a wealth of beautiful symbols and decorations. At the top of the arch is the dove over the head of Christ, symbolizing the baptism of our Lord. On the left side are the pelican, two pigeons, the dove hovering over the water, fishes, and a bird upon her nest. On the right side are the breastplate, helmet, shields, sword and sandals, emblems of the Christian armor (see Ephesians vi:11-18). Wreaths of olive and grape vines complete the whole.

The arcade beneath the Rose Window in the South Transept has elaborately carved capitals and corbels, and the

heads have delicate tracery and cusping corresponding with those of the window. The purpose of the arcade below the window is not only ornamental; it is intended to break up the wall surface with recesses, so as to avoid the extremely hard echoes which are deflected from flat surfaces of the stone wall and which injure the acoustics of many such buildings, and for this purpose the backs of these recesses are lined with cork in the same way as previously done in some other parts of the building.

THE FONT

The Font is a large, square bowl, resting upon a solid central pillar, which stands, with four pillars grouped about it, upon three stone steps in the south transept aisle, made into a Baptistry. The face of the stone is covered with carved



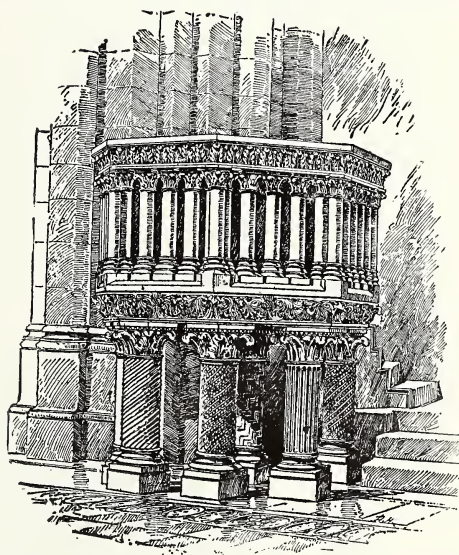
foliage and the waving lines which always stand for water. On each side in the panels are carved four Scriptural scenes, representing the "saving by water"; two Old Testament types—the Ark and the cleansing of Naaman, and two New Testament facts—the Lord's baptism in Jordan, which "sanctified the element of water," and the little children suffered



“to come unto Him,” and taken up in His arms and blessed. It is “the gift of Mrs. Robert S. Oliver in the name of her children, John Rathbone, Elizabeth Shaw, Cora Lyman, Marion Lucy, children of Robert Shaw and Marion Rathbone Oliver. *Deo gratias*, M. R. O., All Saints, A. D., MDCCCLXXXII.”

THE PULPIT

The Pulpit is a tribute to a most generous supporter of the Cathedral, Mr. James E. Craig, and is given by his widow and children. It is of Carlisle stone, richly carved, very



large, supported on seven variously carved pillars, like the “House which wisdom hath builded,” typifying the seven-fold gifts of the Holy Ghost; and bears the inscription, with the text, “Speak unto the people all the words of this life.”

THE LITANY DESK

The Litany Desk is the work of Mr. Alfred Robinson, of London, and is the gift of Mrs. Clarence Corning, “to the

glory of God and in loving memory of her husband, Clarence Howard Corning." The idea represented in the Litany Desk is of supplication and intercession. On the one side are two hands clasped tightly in the intensity of prayer; and on the other is the upward-looking dove; while in an open arch in the front is the figure of our Lord, kneeling in the Garden of the Agony. The legend is from the collect, "Pardon and Peace," asked for by supplication, pleaded for by the passion of the Redeemer, and by the Intercession of the Holy Spirit of God, with "groanings that can not be uttered."

THE LECTERN

The Eagle Lectern is made of Riga oak, carved by Robinson, of London, after the design of the Rev. Mr. Baker, Rector of Hargrave, Kimbolton, England. It is a very noble bird, with most defiant pose, broad breast and uplifted head and eye, the feathering being carved with rare perfectness. It stands like the everlasting Gospel, firm and strong, and trampling under foot that old dragon, Satan. It is the gift of Mr. F. A. Farnam, of Troy, in memory of his wife, and has inscribed upon it her name, with the legend, "In the faith of Jesus Christ, who hath brought life and immortality to light through the Gospel."

THE CHOIR

The Choir of the Cathedral is raised three steps above the floor of the nave. It is entered through the Screen, which is of open wrought iron, with brass bands and surmounted by a cross. It is the gift of the children of Mrs. Carter, of Cooperstown. "Her children place this Screen in the Cathedral whose building she furthered with her gifts and prayers in memory of Mrs. Jane Russell Averell Carter, who entered within the veil January 31, A. D. 1888, and whose works do follow her." It stands upon a base of Carlisle sandstone which is the gift of a priest "not of this Diocese." Remembering that the Screen, as the dividing line between the nave and the Choir, represents the separation between the Church militant and the Church at rest, it will not fail

to tell the story of the thinness of the veil since Christ "entered into it," which parts this earth from Paradise, and of the close communion in which God has "Knit together His elect."



THE CHOIR ARCH

The great arch of the Choir, which rests on memorial pillars, is the gift of the architect, Mr. Robert W. Gibson, of New York.

THE GREAT ORGAN

The great organ is inscribed, "To the glory of God and in loving memory of Mary Parker Corning, this organ, placed here through the gracious gifts of many friends, is the offering of the Woman's Cathedral League in recognition of the devoted and untiring services of its first President."

This enormous instrument, which, in the opinion of the leading experts, is the finest organ in the country, was built

by the Austin Organ Company, of Hartford, Connecticut. The fronts, which contain no less than 286 gilded pipes, extend from the Choir floor on each side through the triforium to the clearstory, forming a screen to the openings in the arches of the triforium and clearstory, the speaking pipes being placed for the most part behind these screens.

There are no bellows, but the wind is supplied by a gigantic electric engine of twenty horsepower, containing four circular fans, which is situated in the crypt. The wind is conveyed thence through large metal ducts which run through the center of the stone columns of the Choir Arch to the various points required.

The action from key to pipe is electric, and miles upon miles of wires connect the different portions of the instrument with the console. There are four manuals, together with a large pedal organ (the "Willis" radiating and concave pedal board, compass CC to G, being used) and the stops are controlled by means of "stop-keys," which are arranged in two rows immediately above the solo manual, and are thus directly under the eyes of the organist, whilst numerous pistons, situated between the manuals, direct the different combinations.

The diapasons are of immense scale and weight, whilst the "solo" and "pedal reeds" are on very heavy wind.

The following is the specification:

GREAT ORGAN

Open Section

1. Double Diapason, metal, 16 feet, 61 pipes.
2. First Diapason, metal, 8 feet, 61 pipes.
3. Second Diapason, metal, 8 feet, 61 pipes.
4. Third Diapason, metal, 8 feet, 61 pipes.
5. Flauto Major, wood, 8 feet, 61 pipes.
6. Grosse Flôte, wood, 8 feet, 61 pipes.
7. Octave, metal, 4 feet, 61 pipes.
8. Flute Harmonique, metal, 4 feet, 61 pipes.
9. Nasard, metal, $2\frac{2}{3}$ feet, 61 pipes.
10. Super Octave, metal, 2 feet, 61 pipes.

Enclosed Section

11. Geigen Principal, metal, 8 feet, 61 pipes.
12. Gamba, metal, 8 feet, 61 pipes.
13. Doppel Flöte, wood, 8 feet, 61 pipes.
14. Mixture, metal, V ranks, 305 pipes.
15. Trombone, metal, 16 feet, 61 pipes.
16. Trumpet, metal, 8 feet, 61 pipes.
17. Clarion, metal, 4 feet, 61 pipes.

Couplers

18. Swell to Great, unison.
19. Swell to Great, super.
20. Choir to Great, sub.
21. Choir to Great, unison.
22. Solo to Great, unison.
23. Solo to Great, super.

Combination Pistons

24. Giving Nos. 11, 12, 13.
25. Giving Nos. 3, 4, 11, 12, 13.
26. Giving Nos. 2, 3, 4, 5, 6, 11, 12, 13.
27. Giving Nos. 1 to 8 and 10 to 13.
28. Giving Nos. 2, 3, 4, 16.
29. Giving Full Great.

SWELL ORGAN

30. Contre Viole, metal, 16 feet, 61 pipes.
31. Open Diapason, metal, 8 feet, 61 pipes.
32. Viol d'Orchestre, metal, 8 feet, 61 pipes.
33. Voix Celeste, metal, 8 feet, 61 pipes.
34. Salicional, metal, 8 feet, 61 pipes.
35. Echo Viole, metal, 8 feet, 61 pipes.
36. Rohr Flöte, wood, 8 feet, 61 pipes.
37. Quintadena, metal, 8 feet, 61 pipes.
38. Octave, metal, 4 feet, 61 pipes.
39. Flauto Traverso, wood, 4 feet, 61 pipes.
40. Flautina, metal, 2 feet, 61 pipes.
41. Mixture, metal, IV ranks, 244 pipes.
42. Contre Posaune, metal, 16 feet, 61 pipes.
43. Cornopean, metal, 8 feet, 61 pipes.
44. Oboe, metal, 8 feet, 61 pipes.
45. Vox Humana, metal, 8 feet, 61 pipes.

Couplers

46. Swell Sub.
47. Swell Super.

Combination Pistons

- 48. Giving Nos. 34, 35.
- 49. Giving Nos. 32, 34, 35, 36, 37.
- 50. Giving Nos. 31 to 37 and 39.
- 51. Giving Nos. 30 to 39 and 43, 44.
- 52. Giving Nos. 30, 31, 32, 34 to 41.
- 53. Giving Full Swell.

CHOIR ORGAN

- 54. Contre Gamba, metal, 16 feet, 61 pipes.
- 55. Viola, metal, 8 feet, 61 pipes.
- 56. Echo Salicional, metal, 8 feet, 61 pipes.
- 57. Gedackt, metal, 8 feet, 61 pipes.
- 58. Melodia, wood, 8 feet, 61 pipes.
- 59. Unda Maris, wood, 8 feet, 61 pipes.
- 60. Octavina, metal, 4 feet 61 pipes.
- 61. Flute d'Amour, wood, 4 feet, 61 pipes.
- 62. Piccolo, metal, 2 feet, 61 pipes.
- 63. Corno di Bassetto, metal, 8 feet, 61 pipes.

Couplers

- 64. Choir Super.
- 65. Swell to Choir unison.
- 66. Swell to Choir super.
- 67. Solo to Choir unison.

Combination Pistons

- 68. Giving Nos. 56, 57.
- 69. Giving Nos. 58, 59.
- 70. Giving Nos. 54, 55, 57, 58, 61.
- 71. Giving Nos. 58, 63.
- 72. Giving Nos. 54 to 58, 60 to 64.

SOLO ORGAN

- 73. Grand Diapason, metal, 8 feet, 61 pipes.
- 74. Concert Flute, wood, 8 feet, 61 pipes.
- 75. Violoncello, metal, 8 feet, 61 pipes.
- 76. Flute Ouverte, wood, 4 feet, 61 pipes.
- 77. Tuba Profunda, metal, 16 feet, 61 pipes.
- 78. Tuba Mirabilis, metal, 8 feet, 61 pipes.
- 79. Orchestral Oboe, metal, 8 feet, 61 pipes.
- 80. Carillon, twenty tubular bells.

Couplers

- 81. Solo sub.
- 82. Solo super.

Combination Pistons

- 83. Giving Nos. 74, 76.
- 84. Giving Nos. 73, 74, 76.
- 85. Giving Nos. 73, 78.
- 86. Giving Nos. 73, 74, 75, 78.
- 87. Giving Nos. 73 to 78 and 82.

WEST SOLO ORGAN

- 88. Contra Magnaton, metal, 16 feet, 61 pipes.
- 89. Magnaton, metal, 8 feet, 61 pipes.
- 90. Grosse Flöte, wood, 8 feet, 61 pipes.
- 91. Principal, metal, 4 feet, 61 pipes.
- 92. Tuba Sonora, metal, 8 feet, 61 pipes.

WEST ECHO ORGAN

- 93. Clarabella, wood, 8 feet, 61 pipes.
- 94. Echo Dolce, metal, 8 feet, 61 pipes.
- 95. Violin, metal, 8 feet, 61 pipes.
- 96. Vox Seraphique, metal, 111 ranks, 183 pipes.
- 97. Suabe Flöte, wood, 4 feet, 61 pipes.
- 98. Celestina, metal, 4 feet, 61 pipes.
- 99. Cor Anglais, metal, 8 feet, 61 pipes.

MAIN PEDAL ORGAN

- 100. Double Diapason, wood (open), 32 feet, 32 pipes.
- 101. Principal Diapason, wood (open), 16 feet, 32 pipes.
- 102. Small Diapason, metal (open), 16 feet, 32 pipes.
- 103. Violone, wood, 16 feet, 32 pipes.
- 104. Dolce, metal, 16 feet, 32 pipes.
- 105. Bourdon, wood, 16 feet, 32 pipes.
- 106. Grosse Flöte, wood, 8 feet, 32 pipes.
- 107. Flauto Dolce, wood, 8 feet, 32 pipes.
- 108. Violoncello, metal, 8 feet, 32 pipes.
- 109. Contre Bombarde, metal, 32 feet, 32 pipes.
- 110. Bombarde, wood, 16 feet, 32 pipes.
- 111. Tuba, metal, 8 feet, 32 pipes.

Couplers

- 112. Great to Pedal.
- 113. Swell to Pedal.
- 114. Choir to Pedal.
- 115. Solo to Pedal.

Combination Pedals

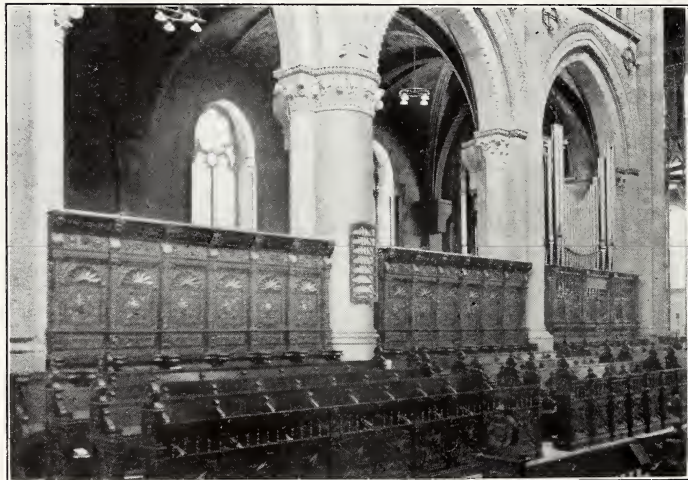
- 116. Giving Nos. 104, 105.
- 117. Giving Nos. 103, 104, 105, 107.
- 118. Giving Nos. 100 to 108.
- 119. Giving Full Pedal.

WEST PEDAL ORGAN

- 120. Contra Magnaton, metal, 32 feet, 32 pipes.
- 121. Magnaton, metal, 16 feet, 32 pipes.
- 122. Open Diapason, wood, 16 feet, 32 pipes.
- 123. Dulciana, metal, 16 feet, 32 pipes.
- 124. Viol d'Amour, metal, 16 feet, 32 pipes.

Pedal Movements

- 125. Great Swell Pedal
- 126. Swell Pedal.
- 127. Crescendo Pedal.
- 128. Solo to Pedal (reversible).
- 129. Great to Pedal (reversible).
- 130. Storzando (affecting entire organ).
- 131. Swell Tremulant.
- 132. Choir Tremulant.
- 133. Echo Tremulant.
- 134. Solo Tremulant.
- 135. All Diapasons.
- 136. All Strings.
- 137. All Reeds

*THE STALLS*

Of the 153 Clergy Stalls, those which form the division between the Choir aisles and the Choir on either side are the

gift of the "Father and Mother of Christina Nichols Trask, in memory of her short and joyous life on earth, 1877-1888," the legend of the inscription being, "O sing unto the Lord a new song." They are old oak carved work, and come from a church in Bruges which was taken down many years ago, and the date of the carving, which is very rich and quaint, is 1655. Nothing adds more to the impressiveness and dignity of the Choir than these beautiful stalls. The Clergy Stalls in front of these are new and of harmonious design, and are, together with the stone mosaic pavements of the Choir and Sanctuary, the gifts of individuals and congregations, many of them being memorials. They are marked with the names of the parishes and missions, and are arranged in order of the date of the organization of the churches. The number is symbolical of the Perfected Saints, after the suggestion of the second miraculous draught of fishes. There are, besides these, forty Choir stalls.

MEMORIAL STALLS

Cancellarii. In memory of Rev. George W. Dean, D.D. Third Chancellor of this Cathedral. From his pupils and friends.

Thesaurarii. In memory of Mrs. Catharine Williams Gregory.

The Archdeacon of Albany. A tribute to William Payne, D.D., the first Archdeacon.

Trinity Church, Albany. In memory of George Cummings, Warden.

Trinity Church, Athens. In memory of Mrs. Louisa Hubbell.

St. Peter's Church, Auburn. In memory of Rev. John Brainard, D.D.

St. Sacrament Church, Bolton. Henrietta Thieriot Meade, in memory of her father, Ferdinand Thieriot.

Calvary Church, Burnt Hills. In memory of Rev. Edward Davis, D.D., its founder and first Rector. From his children.

Christ Church, Butternuts. In memory of John V. Hughes, Priest.

St. James' Church, Caldwell. In memory of Mrs. Sarah P. Tuttle.

Church of The Good Shepherd, Canajoharie. A grateful tribute to Mrs. Marietta White.

Grace Church, Canton. In memory of Champlin Harison.

St. Luke's Church, Catskill. In memory of Mrs. Henry Hopkins.

St. Luke's Church, Chatham. Elizabeth Wright Moffet.

Church of The Good Shepherd, Chestertown. In memory of Mrs. Sarah Tibbits Russell.

Trinity Church, Claverack. In memory of Francis Harison, Priest.

St. John's Church, Conklingville. In memory of Mrs. Augusta Isabella Thompson.

St. John's Church, Delhi. In memory of Carleton H. Seeley and Annie R. Wheeler.

St. John's Church, East Line. In memory of Harry Sterling Dean.

St. Peter's Church, Ellenburgh. In memory of Martin Gorgus.

St. John's Church, Essex. In memory of Henry H. Ross.

Church of The Holy Cross, Fort Plain. In memory of ex-Judge George Yost.

St. Paul's Church, Franklin. In memory of Col. B. T. Cook and Henry S. Edwards.

Christ Church, Gloversville. In memory of Daniel Manning.

Trinity Church, Granville. In memory of Louise Brown Warren.

Church of The Messiah, Greenbush. In memory of John L. Van Valkenburgh.

Hobart College Stall. In memory of Alonzo Potter, Bishop.

All Saints' Church, Hudson. In loving memory of Joseph S. Farrand, by his children.

Christ Church, Hudson. In memory of Mrs. Alice Freeborne Wheeler.

St. John's Church, Johnstown. A brother's memorial to Henry F. Yanney, M.D.

Grace Mission, Louisville. In memory of the Rev. Canon Forest.

St. Mary's Church, Luzerne. In memory of Benjamin C. Butler.

Christ Church Morristown. In memory of Mrs. Richard B. Chapman.

Grace Church, Norway. In memory of Daniel and Sarah Du Bois and Elizabeth Denton.

St. Mark's Church, Philmont. In memory of Nelson J. Aken.

Trinity Church, Rensselaerville. In memory of Samuel Fuller, Priest.

St. John's Church, Richfield Springs. In memory of William Granger.

Zion Church, Sandy Hill. In memory of Samuel B. Bostwick, Priest.

Trinity Church, Schaghticoke. In memory of Oliver Anson Arnold.

Christ Church, Schenectady. In memory of John Rogers, Priest.

St. Andrew's Church, Schroon Lake. In memory of Bayard Clark.

Free Church of The Ascension, Troy. In memory of Alonzo Bills.

St. John's Church, Troy. In memory of Thomas A. Tillinghast.

St. Luke's Church, Troy. In memory of F. A. Stow.

St. Paul's Church, Troy. In memory of Mrs. Henrietta Cannon Ogden.

St. Peter's Church, Waddington. In memory of Thomas Clemson, Priest.

Trinity Church, West Troy. In memory of James and Thomas Scarborough.

Trinity Church, Windham. In memory of Henry Prout, Priest.

PARISHES GIVING STALLS, NOT MEMORIALS

The stall "to the honour of George B. Nicholls, D.D.",
Rector Emeritus of St. Mark's Church, Hoosick Falls.

Decani	}	Cathedral Clergy.
Precentoris*		
Canonici I		
Canonici II		
Canonici Honorarii I		
Canonici Honorarii II	}	

Grace Church, Albany.

Holy Innocents' Church, Albany.

St. Paul's Church, Albany.

St. Peter's Church, Albany.

St. Ann's Church, Amsterdam.

Christ Church, Ballston Spa.

Free Church of The Epiphany, Bath.

Calvary Church, Cairo.

St. Luke's Church, Cambridge.

St. Luke's Mission, Chatham.

Grace Church, Cherry Valley.

St. John's Church, Cohoes.

Zion Church, Colton.

Christ Church, Cooperstown.

Christ Church, Duanesburgh.

St. Paul's Church, East Springfield.

Church of The Good Shepherd, Elizabethtown.

St. James' Church, Fort Edward.

* "The Precentor's Stall: A grateful acknowledgment of Canon Fulcher's faithful service; from the Cathedral Sunday School."

Church of the Messiah, Glens Falls.
St. Mark's Church, Green Island.
Christ Church, Herkimer.
St. James' Church, Hogansburgh.
All Saints' Church, Hoosac.
St. Mark's Church, Hoosick Falls.
St. Augustine's Church, Ilion.
St. Paul's Church, Kinderhook.
Trinity Church, Lansingburgh.
St. Thomas' Church, Lawrenceville.
St. Luke's Church, Lisbon.
Immanuel Church, Little Falls.
St. Mark's Church, Malone.
St. John's Church, Massena.
Trinity Chapel, Morley.
Emmanuel Church, Mineville.
Zion Church, Morris.
St. Andrew's Church, Norwood.
St. John's Church, Ogdensburgh.
St. James' Church, Oneonta.
Immanuel Church, Otego.
Gloria Dei Church, Palenville.
Trinity Church, Plattsburgh.
Christ Church, Port Henry.
Trinity Church, Potsdam.
St. Paul's Church, Salem.
St. Luke, The Beloved Physican, Saranac Lake.
Bethesda Church, Saratoga Springs.
St. George's Church, Schenectady.
St. Stephen's Church, Schuylerville.*
Grace Church, Stamford.
Church of St. John the Evangelist, Stockport.
St. John's Church, Tannersville.
Christ Church, Troy. A Thank Offering.
Church of The Holy Cross, Troy.
St. Paul's Church, Troy.
St. Matthew's Church, Unadilla.
Christ Church, Walton.
Church of The Holy Cross, Warrensburgh.
Trinity Church, Whitehall.

THE PAVEMENT

At the entrance of the Choir the design represents the waters of Baptism through which Sacrament the faithful enter upon the Christian course of life. The middle alley between the Choir Stalls contains in quatrefoils the anchor, the cross and heart, the symbols of Faith, Hope and Love.

* Given by the "Busy Bees" Children's Society of Bethesda, Saratoga.

The pavement in the upper part of the Choir, above the stalls, is made with alternate crosses and crowns. The platform before the Altar rail is a series of palm branches; while the vine, with purple grapes (a type of the Holy Eucharist) fills the broad platform near the Altar Pace, in front, on the ends and behind, symbolizing the way by which the Saints pass, bearing the cross, through the crown and palm of victory, to the full and satisfying fruition of Heaven.

The gift of this pavement was secured through a committee, appointed at a meeting of clergymen and laymen while the Convention of the Diocese was sitting in Troy, in 1887, it being understood that the money was given for the pavement, and that for each \$100, a stall was to be assigned and marked for the parish in whose name it was given. The committee consisted of Revs. Drs. Battershall, Tucker, and Morrison, Messrs. Ogden and McMillan, Judge Sackett and Mr. J. W. Fuller. It was appointed and took action entirely apart from the Convention, which, however, adopted at its closing session the following resolutions:

"Resolved, That the members of this Convention have heard, with gratification, of the resolve to prosecute the work on All Saints' Cathedral so that it may be made ready for worship without delay, and we hereby pledge our heartiest sympathy and support to the Bishop in his earnest and noble work.

"Resolved, That in harmony with the views expressed at an informal meeting of the members of the Convention yesterday, the members of the four Missionary Convocations will gladly undertake the work of putting the 153 stalls in the Cathedral."

THE MOSAICS

The four tympana of the arches, in stone mosaic, on either side of the Sanctuary, contain types of the Holy Eucharist, in the Giving of Manna, the Feeding of the Five Thousand, the Smiting of the Rock and the Woman of Samaria.

The inscription is to be found in the South Ambulatory, and is as follows:

To the Glory of God, these four mosaics are given by their four surviving children, A. P. P., A. J. P., M. P. C., K. L.

P. M., in devoted love to the dear memory of Amasa Junius Parker and Harriet Langdon, his wife, who lived faithfully together for fifty-five years. "*Fideli certa merces.*"

THE CORNER-STONE

The corner-stone rests under the northeast pillar of the Sanctuary, and is the gift of Margaret Condit. On it are carved, besides the cross and inscription, three Marguerites in memory of three generations who have borne the name. The inscription is as follows:

In the faith of the Holy and undivided Trinity; Father, Son
and Holy Ghost. Holy, Holy, Holy, Lord God Almighty;
and in pious memory of all the faithful departed;
This Corner Stone is laid, June 3, A. D. 1884, of the Cathedral
of All Saints, in the city and Diocese of Albany. "Make
them to be rewarded with thy Saints in Glory Everlasting."

THE BISHOP'S THRONE

The Bishop's Throne, as formerly used in the Cathedral Chapel, is now placed in the Bishop's Vestry, and was given "In memory of Grace Parker, who entered into rest, June 8, 1868, by her four sisters, Easter, 1878."

The present magnificent Throne, surmounted by the Mitre, the Staff, Keys, Seal of the Divine and the Cross, is the gift of Mrs. J. V. L. Pruyn. On the silver plate on the back of the Throne is inscribed:

"In faithful memory of John Van Schaick Lansing Pruyn, who entered into Life Nov. 21, 1877. In communion of the Catholic Church and in perfect charity with the world."

It was made by the firm of Annesley & Co., of Albany. One skilled carver was one year in doing the work.

THE PASTORAL STAFF

The Pastoral Staff, a gift by A. P. P. to the Diocese of Albany, can be seen by making application to the Verger. It is a most remarkable example of modern workmanship, worthy of careful inspection. Between three and four years



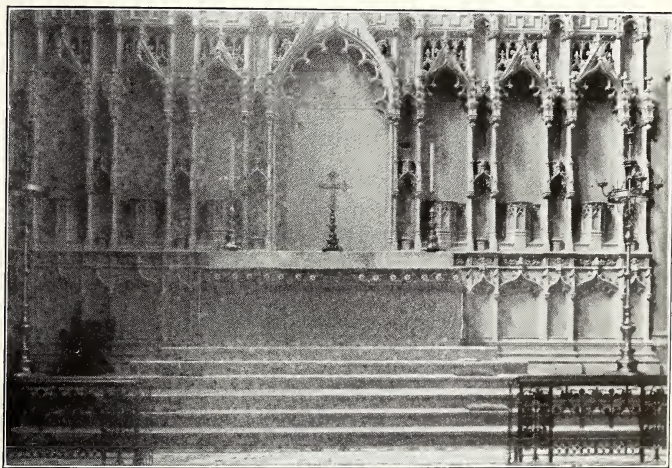
were spent in making this Staff and 39 workmen were employed on it.

There is another Pastoral Staff which was given by the late Mr. Beresford Hope to the Bishop of New Jersey, the father of the first Bishop of Albany, and is made of oak, not less than 1,200 years old, from the beams of the Refectory in St. Augustine's, Canterbury.

SANCTUARY

THE ALTAR

The Altar is a memorial gift of the Sisters of the Diocesan Sisterhood. It is a solid block of Carlisle stone 12 feet long by 4 feet high and 2 feet 6 inches in depth. The front is carved in alternate circles of grapevines with the fruit and



passion flowers separated by upright stalks of wheat, with a kneeling Angel at either end. The inscription is: "We have an Advocate with the Father, Jesus Christ the righteous, and He is the propitiation for our sins." The Altar Pace, also the gift of the Sisters, is of Tennessee marble and has cut on it the three words: "*Agens, Ardens, Sapiens,*" representing

the initials and the meaning of the name of the Sister whom this gift commemorates. On the end of the Pace is inscribed: "Sister Amelia, Epiphany, 1877." The Altar rests upon a separate solid foundation of stone built up from the ground. Set into it is the mensa which was used in the Cathedral Chapel—a block of Essex County marble six inches thick and inlaid with different colored stones from the quarries on the shore of Lake Champlain. It was designed by the Rev. Dr. Hopkins and given by Mr. James B. Ross in loving memory of his wife.

THE REREDOS

The present Reredos is temporary. It is a study in staff designed by the architect. When it is made permanent it will be built of marble or stone and the now empty niches will be filled with statues.

THE CREDENCE TABLE

The Credence Table is in memory of Gertrude Tibbits Corning. It is a shelf of solid stone, supported upon columns elaborately carved.

THE BISHOP'S SANCTUARY CHAIR

The Bishop's Sanctuary Chair is the gift of her children in memory of Mrs. Joseph C. Y. Paige, one of the earliest and most devoted members of the congregation. It bears her name with the text, "They shall sit down and I will come forth and serve them." It is a reproduction of the chair in Truro Cathedral, copied by the kind permission of the Bishop and the architect, Mr. Pierson, and was made by Mr. Christie, of London, the material being oak and heavily stamped leather.

THE ALTAR RAIL

The Altar Rail is the gift of Mr. George Foster Peabody and is of wrought iron, made by Williams, of New York, from the architect's designs. It is inscribed: "In loving memory of Spencer Trask Jr., April 15, 1888. 'Before the Throne.' This Sanctuary Rail is given by one of his God-fathers."

THE ORNAMENTS OF THE ALTAR

The Cross, jewelled with crystals, amethysts and moonstones, is the gift of Mrs. Perry, of Troy, in memory of her son, and bears this inscription:

"A. M. D. G. In Memoriam, Martin Lee Perry, 12 Nov., 1867—28 March, 1878. *Agnus qui in medio throni est regit illos.*"

The Altar Lights are the gracious gift of English friends, and are made from the same design as those for the Altar of St. Paul's Cathedral in London. The inscriptions are: "*Lux in tenebris Lucet. S. Joh. 1. In Dei Gloriam et in testimonium suae venerationis erga virum in Christo bene dilectum Gulielmum Crosswell Doane S.T.D. Episcopum Albaniensem. Hæc duo Candelabra in ejusdem Ecclesia Cathedrali die Consecrationis super Altare posita plures Anglicanæ Ecclesiæ Filii et Filie Dederunt Dedicaverunt A. D. mdccclxxviii. Crux Christi magnum Candelabrum.*" S. Aug. Serm.

The Altar Book-rest is the gift of the Bishops of Lincoln, Salisbury and Newcastle. It is decorated with the seals of these three Bishops and of the Bishop of Albany, in red and blue enamel, and is given in recollection of the Lambeth Conference of 1888, of whose brotherly intercourse and warm personal relations this is a beautiful memorial. The inscription is: "IN HONOREM DNI NRI IHU XRI ET IN USUM ECCLE CATHEDRALIS OMN SCORUM ALBANIENSIS D.D. EPI TRES LINCOLNIENSIS NOVOCASTRIENSIS SARISBURIENSIS FRATERNI COLLOQUII ET CONUENTUS MEMORES. A. S. MDCCCLXXXVIII."

The brass Altar Vases are the gift of Miss Sarah Barnard.

The two Standard Lights on either side of the Altar are the gift of Dr. T. M. Trego.

The Altar Books are the gift of Miss E. W. Boyd.

The Sanctuary Prayer Desk was "The last gift to the Cathedral of one who first gave herself, St. Andrew's Day, 1895."

The Silver Box, for altar breads, was the gift of Mrs. Gray and Mrs. Bispham, "in memory of their father, General Charles S. Russell, U. S. A."

The Gilt Chalice and Paten and the large Flagon were the gift of Mr. Erastus Corning Jr., in memory of his mother. The inscriptions are in Latin; on the Paten, "O taste and see how gracious the Lord is"; on the Chalice, "The Lord Himself is the portion of thy cup"; on the Flagon, "Thou shalt give them to drink of Thy pleasures as out of a river."

The Silver Flagon, the gift of Miss Barnard, is inscribed: "In memory of my mother, Catharine Walsh Barnard, All Saints, A. D. 1876, S. W. B. They shall hunger no more, neither thirst any more."

The Silver Chalice was given by the first graduating class of St. Agnes' School.

"The Selkirk Memorial," a Silver Chalice and Paten, was the gift of the late Canon Selkirk, in memory of his wife.

The Water Cruet, of glass, set in and banded with silver, was the gift of Mrs. E. H. Dorigo, "In Memoriam Felice Dorigo, C. S. D. *Beati Mundo Corde.*"

A Silver Service for private communions.—A thank offering.

Four Silver Alms Basins.—"In Memoriam. Selden Erastus Marvin, *hujus Ecclesie Cathedralis Thesaurii* + In peace. January 19, 1899 + "

Four Chalice Veils and Burses.—A thank offering.

A Silver Bowl, for private baptisms, "from the Cathedral Sunday School, Easter, 1889."

Two wrought-iron Hymn Boards, one in memory of Mr. Joseph Gavit, long a member of the Cathedral congregation, given by his sister; the other given by Mr. Paul Cushman.

Three sets of Altar Linen, given by Miss Russell, Miss Bleakley and Miss King.

The Baptismal Ewer was given by Mr. and Mrs. William Pretyma, as "a thank offering for the gift of their first-born child, Margaret Amelia Pretyma, June 14, 1884."

A White Altar Cloth, the gift of the Bishop and his family, in memory of Margaret Harrison Doane.

A White Altar Cloth, heavily embroidered and jewelled, in memory of Mrs. Sarah P. Cleveland.

A Red Altar Cloth of velvet, given by Mrs. Gherardi Davis, ornamented with thirteenth century embroidery, the gift of Mrs. Prun; the super-frontal of exquisite Venetian Rose point lace, the gift of Mrs. Erastus Corning.

A large Brass Alms Basin (jewelled), the gift of Erastus Corning Jr., "in sweet and sacred memory of his pious and precious mother."

VESTRIES

Of the Vestries which cluster about the east end of the Cathedral:

The Bishop's Vestry and the Dean's Vestry are on the south side, and are entered from the Ambulatory. On the other side of the building, passing out through the north end of the Ambulatory, the Choir Room is found on the right, a room of dignified and symmetrical proportions, with admirable acoustic properties. On the left is the General Clergy Vestry, used by the clergy during Conventions. In this room is the Stone Piscina (for washing the sacred vessels) and the case for the Altar linens and vessels which are in daily use. Out of the General Clergy Vestry opens the Chapter Vestry.

GUILD HOUSE

Next to the Cathedral, in Lafayette street, stands the Guild House. This valuable addition to the Cathedral property was made in 1902, and is a memorial to an only son. It contains Guild rooms, Assembly halls, gymnasium, offices, etc. On the wall near the entrance is a tablet with this inscription:

"Guild House of All Saints' Cathedral. Erected to the Glory of God in loving memory of Clarence Hubbard Hascy, by his parents, A. D. 1902. 'For honorable age is not that which standeth in length of time, nor that is measured by numbers of years, but Wisdom is the grey hairs unto man and an unspotted life is old age.'"

At the corner of Elk and Swan streets, opposite the Cathedral, stands the Deanery, a handsome house of which

Mr. Marcus T. Reynolds was the architect. To the east of this is Graduates' Hall and then St. Agnes' School, a large brick building built to accommodate sixty pupils. Beyond is the Sisters' House, the Child's Hospital and St. John's House, and just beyond the corner of Hawk street is St. Margaret's House.

Sixteen miles from Albany, on the shores of a beautiful lake in the heart of the Helderberg Mountains, a large tract of land comprising 200 acres, and now the property of the Cathedral, is used as a Vacation Farm for the boys and girls connected with the Cathedral.

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